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# Fifth Edition.

# LECTURES

ON THE

# art of writing,

Comprehending a Variety of Observations

ON THE

IMPEDIMENTS WHICH RETARD THE PROGRESS OF THE LEARNER;

INCLUDING A BRIEF HISTORY OF THE ART;

AND ALSO OF THE MATERIALS THAT HAVE BEEN IN USE FROM THE EARLIEST
AGES TO THE PRESENT TIME:

#### WITH EXCELLENT RECEIPTS

FOR

MANUFACTURING INK OF VARIOUS COLOURS;

And likewise Methods of Extracting Ink from Paper after it has been written upon.

To which are added.

SEVERAL METHODS OF ACQUIRING IMPROVEMENT IN BUSINESS HAND WRITING,

BY A PECULIAR MOVEMENT OF THE PEN,

CONTAINING

A CURIOUS CLASSIFICATION of the LETTERS of the ALPHABET,

And combining the excellence and uniform neatness of

English Manuscript.

Interspersed with a great number of Plates and Examples,
WITH FULL AND COPIOUS INSTRUCTIONS HOW TO PERFORM THE SAME.

DEDICATED (BY PERMISSION) TO

HIS ROYAL HIGHNESS THE DUKE OF SUSSEX.

# BY J. CARSTAIRS,

Author of Tachygraphy, or the Flying Pen--Abreviated Arithmetic--Writing Made Easy--Elements of Short Hand---Letters on Politics, Education, Religion, &c,--Short Hand made Easy --Writing Exercises, &c. &c.

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# His Royal Highness the Duke of Sussex,

# This Work

IS MOST RESPECTFULLY DEDICATED

BY HIS

MOST OBEDIENT,

AND HUMBLE SERVANT,

J. CARSTAIRS.

117, High Holborn, January, 1822. India 70 and

TO THE PROPERTY TRUE I

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117, Mren Branch

The following Testimonials have appeared in Favour of the First, Second, Third, and Fourth Editions of this Work.

"Mr. Carstairs's title is so explicit, that we have little occasion to dilate on the contents or object of his book. His system of easy writing is founded on the looping of letters and words together. Learners, and persons desirous of improvement will be able to consult the work with advantage."—Critical Review, March, 1814.

"The author appears to be an ingenious and assiduous teacher of the science; the instructions are given with plainness and perspicuity, and we feel no hesitation in recommending it strongly to the perusal of our readers."—The Reasoner, March, 1814.

"Among the improvements in all that conduces to the convenience of life, and to the extention and perfection of art, which have distinguished the present age, we strongly recommend the new principle of movement adopted by Mr. Carstairs, in his system of writing, as being really useful and ingenious."—European Magazine, June, 1814.

... "The work contains evident indications of sagacity, taste, and industry, and deserves the encouragement it has so extensively received."—Theatrical Inquisitor and Monthly Mirror, April, 1814.

"The author hath the merit of having supplied an interesting desideratum in literature, and of having invented an admirable system, by which not only excellence in writing may be acquired with ease, but a wretched hand be corrected, and bad habits be reformed by those, who from long practice may be considered as incapable of deriving any benefit from rules, or improvement from examples."—

New Monthly Magazine, April, 1815.

"Grown persons who are not fortunate in the use of the pen, and who have still to acquire the grace of legibility in their hand writing, will do well to purchase this book, and excercise themselves after the manner suggested. The old associations between vicious contours of letter, and habitual movement of the fingers, will be much disturbed and broken by practising repeatedly on Mr. Carstairs's Seventeen Elementary Flourishes."—Monthly Review, March, 1815.

"One of the ingenious productions of the day is Carstairs's Analysis of the Art of Writing. He dissects our written character into Seventeen Elementary Strokes, or primitive flourishes, proposes to exercise the pupil, not in forming the entire letters, but of forming the parts of which they are composed."—Monthly Magazine, March, 1815.

"Mr. Carstairs appears possessed of considerable ingenuity and diligence, and to have devoted his faculties to the improvement of the Art of Writing, no less successfully than meritoriously. We have

looked over his labours with much pleasure, and feel authorized in saying, that our sentiments on the first edition of the work are equally applicable to the present."—Critical Review, August, 1815.

"The praise which in a former number we thought it our duty to bestow upon this teacher's improved system of the Art of Writing, may be repeated and applied with great truth to his present publications, in which that system is simplified and practically clucidated in such a way, that any person of ordinary capacity, may at once comprehend the principle, and adopt it, both for his own benefit and the instruction of others. To combine fluency and quickness with elegance in writing, is the avowed object of the first treatise, and herein the author has been successful in an eminent degree of usefulness, by laying down plain rules which are exemplified and rendered obvious in graphical delineations, accompanied by familiar directions."—New Monthly Magazine, Sept. 1815.

"Mr. Carstairs is very different from our modern quacks, who kill where they profess to cure, inasmuch, that he not only promises, but performs wonders. He professes to teach men who write a bad hand, to write a good hand in six lessons; and, we are assured, he has fully succeeded in accomplishing his object."—Antijacobin Review, Oct. 1815.

"It is with peculiar pleasure that we again advert to this ingenious production, the merits of which, on a perusal of the last edition, appear to us, if possible, yet more obvious; and to our former unequivocal praise we can now merely add the assurance, that sequent reflection and observation have convinced us that we did the author no more than justice. With the intuitive boldness of a master he has resolved our written alphabet into its elementary principles of seventeen primary lines and curves; and the pupil being first exercised in tracing, and secondly, in combining these into letters, must necessarily acquire the great, and indeed, only foundation of excellence in penmanship, a purity and distinctness of formation, combined, too, with the fundamental requisites of promptness and celerity. The actuating principle throughout is the looping of letters and words together; and those who have not perused the work can form little idea how its excellence is exemplified in six lessous. Even those who have long contracted the most vicious habits, may, in a short time, attain purity and elegance-this in fact, appears to us his greatest triumph. Upon the whole, we feel that in recommending this production, we perform a duty to all classes. Mr. Carstairs's system is organized with peculiar happiness, and illustrated with distinctness and perspicuity."-New Monthly Magazine, June, 1821.

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## PUBLIC EXAMINATIONS

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## MR. CARSTAIRS'

Systems of Teaching the Art of Writing.

On the 9th of July, 1816, a numerous meeting of ladies and gentlemen took place at the Freemason's Tavern, at which Mr. Carstairs explained the principles of his New Method of Teaching Writing; and demonstrated the advantages which it possesses over every other now in use. His Royal Highness the late DUKE OF KENT, who presided on that occasion, informed the company that he had been induced to give his attention to the subject, in such a manner, as to be able to bear witness to its utility, convinced, that any improvement in the methods of education was a benefit to society; and that whatever tended to abridge the process of acquiring instruction, was equivalent to a considerable pecuniary gift to the poor.

#### Public Examinations.

Upon this principle, when the system of Mr. Carstairs was explained to him, he became anxious to judge of its merits himself, and with this view, he had directed several poor boys, who had made but little progress in writing, to be placed under the superintendance of that gentleman. Of their rapid and extraordinary progress, he could speak in the most confident manner. Indeed, the company themselves might judge by inspecting their books, by which it would be seen how very cramped their writing was when they commenced with Mr. Carstairs, compared with the freedom, quickness, and beauty, which they attained in the course of only six weeks under his care.

Several gentlemen were present, who having received lessons, also bore testimony to the same effect; and Mr. Hume informed the company that the great object of making the Pupils exhibit their proficiency was, to remove a prejudice which prevailed against the practicability of what Mr. Carstairs held out; and therefore, if the company were satisfied with what they had heard, and convinced by what they saw, they would not refuse their testimony of approba-

#### Public Examinations.

tion, by endeavouring by every means in their power, to recommend the system to the adoption of Schools, and other public Seminaries.

Mr. Hume then proposed that the meeting should come to some resolutions expressive of the satisfaction which was felt at witnessing the self-evident advantages of Mr. Castairs' System; and it was accordingly

UNANIMOUSLY RESOLVED,

That Mr. Carstuirs' Method of teaching Penmanship appears to this Meeting very superior to any now in use; and therefore highly worthy of Public Attention.

# (Signed) EDWARD (Duke of Kent.)

J. Hume, M. P.

J. Bond, D. D

J. W. TAPLIN,

W. MILLAR,

R. LLOYD,

J. RUDGE, M. A.

J. GALT.

W. Corston,

T. Benson,

J. Hunson,

J. COLLIER, D. D.

C. Downie, K. C. M. Gibbs.

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RESOLVED UNANIMOUSLY,

That the free use of the fingers, hand, and arm, as taught by Mr. Carstairs' Method, affords such facility to the Art of Writing, that if generally introduced into Schools, will

#### Public Examinations.

be a saving both of time and expense: and this Meeting do therefore strongly recommend it to the favourable attention of the Public in general, and in particular to all persons interested in Teaching that Branch of Education.

# (Signed) EDWARD (Duke of Kent.)

J. COLLIER, D. D.

J. RUDGE, M. A.

W. Corston,

J. MILLAR,

R. LLOYD,

J. HUME, M. P.

C. Downie, K. C.

M. GIBB,

T. BENSON,

J. CAMPBELL,

J. BOND, D. D.

J. GALT,

J. Hudson,

#### THE AUTHOR'S ADDRESS

TO

# SCHOOL-MASTERS.

## Lux in tenebris lucet.

THERE are in every art professors who lay claim to celebrity, and there are very few who do not pretend to be possessed of some secret and original method attached to their profession, and perhaps, at the same time, they can only rest their claims on having, in some degree, advanced, or added something to the general stock of what has been already received, or made public.

No plan, however useful, beneficial, or advantageous, can, all at once, attract the notice of the majority of the public, (particularly when it is treated in a way very different from the commonly-received opinion), neither can it be expected to receive a decided preference until it be generally diffused, and its merits promulgated and extended.

Among all the arts, and particularly those which are most useful to mankind, hardly any can be compared to that of the Art of Writing for the evolutions it has undergone, since its first introduction from the most simple outline, to its present perfection.

Since the commencement of the present century, it has been more attended to, and assumed more changes than for several centuries before. The reason, I suppose, that it has been honoured thus, is from its general utility in every civilized nation, and more particularly so in Great Britain.

The English manuscript perhaps excels every other for the beauty of its form, its conciseness, its bold appearance, its legibility and neatness. Indeed, for the last two hundred years, the English writing has stood pre-eminent in a high degree, and no country can produce finer engravings from writing, nor specimens of manuscript, than are to be found in almost every part of Great Britain.

Edinburgh stands very high indeed for excellent penmen. The late celebrated Writing Master, Mr. Butterworth, was one among a great number who contributed very much to the perfection of this admirable art; and London may at this time, boast of eminent penmen, hardly to be equalled in any part

of the world. Is it not singular, that there are so many teachers who excel in penmanship, and yet how often do we find that their pupils write very indifferently? It is evident, that the plan of teaching must be defective. I have had a great number of pupils who have been taught by masters of eminence, yet they wrote very bad indeed for want of command and freedom.

In most schools a great deal of time is appropriated to the acquisition of writing, and is it not remarkable, that hardly any leave school with a fluent hand? The chief impediment, I believe, is from the pupil being allowed at school to take off the pen at almost every turn of each letter, merely on this consideration, that each letter may be better shaped, and that the learner may be more enabled to imitate the uniform stiffness of the copy which is intended for imitation.

Another great impediment to the acquirement is, that there are generally too many pupils for one writing master, frequently fifty or more, which are decidedly too many for one to do justice to, and also to have proper attention. If the learner does not make much improvement, it is sometimes said, that he has not a taste for writing. In many instances, the pupil is punished, or found fault with for inattention;

but it is not the learner's fault in most cases, but actually for want of a progressive plan or method to proceed upon

Let it be understood here, that no disparagement is intended to any individual as a teacher, nor, to teachers in general. These are only hints intended to point out the defections of the old established methods of instruction.

The author has a particular respect for teachers in general, and believes that there is not any class of men that ought to be more respected and countenanced than schoolmasters. What would mankind in general be, without learning? and this is seldom to be acquired without proper teachers. I am sorry to say, that no men on earth are more neglected, or less rewarded than schoolmasters. A great number of them have spent ten, fifteen, or twenty years of their youth to the acquirement of such learning as may be necessary for their professional duties as teachers, yet how often do we find, that it is with great difficulty that they can make a bare subsistence.

Oh, ye masters of eminence! It is to you I call. Why do you hesitate to try the systems that have been of such use to many? Why do you exclaim against them? Is it because they have not been in existence a few hundred years ago? Are you afraid that your pupils would

learn too fast? Why stand aloof from them? Can you suppose that they will not become universal? and that in a short time? Do you think that they are altogether quackery? They may be so in the hands of some who go about from place to place, and dispose of them in lessons, as a quack doctor does his pills and bolusses, &c. that promises to cure any one in a few minutes! Ye writing masters who have spent years of study and labour to the art which you profess, it is to you I appeal for your candid opinion on my Systems, which are with due respect, now laid before you for inspection. If you are convinced of their utility, why not introduce them into your seminaries, into your private teaching?

Many eminent Penmen have risen to a wonderful degree of excellence in ornamental penmanship, and amongst the moderns may be noticed, Tomkins, Butterworth, Milns, Patons, Atkinson, Gouinlock, &c. (the two latter gentlemen teach and perform all or most of the ornamental hands, and reside at Newcastle upon Tyne.)

If upwards of twenty years experience, in addition to a close and assidious application to the improvement of the Art of Writing can be considered as being worthy of recommendation, the Author and Inventor of the

systems laid down in this work, may fairly be allowed to have some claim to public patronage. The number of respectable ladies and gentlemen who have taken lessons in his different systems of teaching the Art of Writing, and the enconiums he has received, added to the high testimonials of some of the Royal Family, the eulogiums of the Reviewers, and many other literary characters eminent for their learning and virtue, are sufficient proofs of the utility of the Author's various methods of instruction.— With such tests of his Systems, he may say, that he need not fear the abuse or snarling epithets of selfish Egotists, nor the illiberal attacks of ignorant Pedagogues!

The Author's reasons for deviating from all previous methods of teaching—If pretentions were to keep pace only with innovation, some excuse might be alleged for every novelty that has been brought to light. Nothing however, can be more ridiculous than obtruding upon the public attention, "trifles light as air," which, like artificial meteors, only appear for a short period, and are soon forgotten. Many useful inventions, though slow in their growth, and requiring mature deliberation in their adoption, nevertheless may not be less admired when their utility is fairly appreciated,

especially if their promulgation and general acceptance have rested chiefly on their own merits.

Many individuals of superior acquirements, as well as natural talents, are often buried in oblivion for want of the proper means of making themselves known; and great abilities are too frequently lost, which might benefit mankind, for want of some kind friend to give energy to exertion, and reward to merit.

"As the internal notions of virtue can only be truly discovered by external action—as a real genius can only be made apparent by bringing out its hidden qualities—as the properties, uses, and intrinsic value of ore, are best known by the refiner, who makes it his business to extract or separate the dross from the purer metal, so does education, when properly employed, discover the inherent beauties, and intellectual capacity of the mind. Many Newtons, Locks, Miltons, Burkes, Johnsons, &c. &c. in embryo, are obliged to pass through life, like a bird through the air, and leave not a trace behind!"\* Thus it has been, is now, and perhaps will continue to be, until the commandment "love thy neighbour as thyself"

<sup>\*</sup> This Quotation is taken from the Author's Pamphlet on Literary Debating Societies.

be universally practised !—Many useful inventions perhaps have been lost to mankind and have only existed in the minds of the inventors, and died with them—Should my humble endeavours in the least possible way, have a tendency to benefit mankind, it would be a pleasing reflection to think that I had been the humble instrument to contribute to their happiness.

If I have taken the great liberty of deviating from my ancestors, as noticed in the following Lectures, I hope I shall be excused, when it is understood that my motives have not been founded on caprice, or any improper intention; but chiefly from a desire to benefit society, and do good in my day and generation. Perhaps it will be necessary to remark here, that the systems laid done in this epitome, have been the work of many years study, and personal observations, combining in them the fruits of long experience, and persevering industry.

The common practice has been for many centuries, to commence at the left side of the page, and to write towards the right, or in other words, people have been taught to write from left to right. I do not mean to contend that this practice should be discontinued in a finished state of their writing, nor indeed for a considerable time previous to finishing, but I

assert that it is an erroneous mode to pursue, more especially in the outset, that is to say, when the learner is first commencing. know that a learner of the old method is told to keep the pen pointing to the shoulder; but how can it be possible to retain this position, when, by the very first movement, the pen will immediately point in another direction. And this variation will assuredly be more or less, in proportion to the distance the pen is moved on the paper, because the under fingers remain fixed, and therefore the hand will positively be thrown over towards the right side, in order to allow for the action of the pen on the paper, (without, as is sometimes the case, the pen is to be taken off every half letter,) or the hand and pen must hop from one character or stroke to another, as a bird from twig to twig!

There are other material objections to teaching the pupil to take the pen off in writing from left to right. Lifting the pen often in a word or line, has a tendency to make the writing uneven or crooked; and also the letters cannot be slanted equally from the different positions of the radius, from the point where the under fingers rest, and the point of the pen, which would form, if the pen is kept on in each word, imaginary curves, or circular lines, by the varying position of the hand.

Other objections might be adduced, such as acquiring a bad method ever after of holding the hand completely over. Thus, many write as if they were writing with a cat's paw, with the fingers all drawn together.

If the hand is allowed to move from left to right, which is done by all who learn the Angular System, the hand has a very great tendency to be thrown over in the movements, as I can fully prove, from having taught many pupils in the said System. I contend that the pen should always have one and the same position while writing, in every letter, word, and sentence.

That this may be really accomplished, I recommend the learner to commence with writing up and down the page of his copy book, in a perpendicular direction, according to the examples given in this work, observing to adhere strictly to the method of holding the pen, which is distinctly treated on in its proper place.

By pursuing this plan, the learner may positively obtain a true and certain habit of holding the pen, which is seldom acquired, if acquired at all, by any other plan hitherto published, as I can prove by various trials and examinations of pupils, who have been taught in the old way, or indeed, by any other modern method besides, which I have seen. However, let the

methods herein stated be fairly tried and persevered in, and I have no doubt but the result will be satisfactory.

As the learner becomes more settled and confirmed in the true position of the hand, he may be allowed to write by degrees from the left to the right; but by no means to increase in the practice from left to right, until the hand is confirmed in the position. It may be observed, that I have made use of repetitions in many places; but I hope the candid reader will forgive me, that if I have done so, it is from the best of motives, that my explanations might be sufficiently explicit, and easy to be understood.

The Angular System, commonly termed lines and angles, shove hand, wide writing, pointed writing, German writing, &c. which cannot answer any good purpose, where bold and distinct writing is desirable, and if it can be said to be useful at all, it would be most applicable for those who wish to write a delicate or effeminate running hand.

It must appear evident, however, to every one who may be competent to judge that the Angular System is not only foreign to the character of the English writing, but it has also a direct tendency to destroy the beauty and symmetry for which the English writing is so remarkable.

Is it possible, that those who wish to obtain fine and beautiful round turns in writing, can accomplish this, by practising a system, the general tendency of which is to make the turns quite pointed? The letters m, n, u, and i, are often written by those who have learnt a pointed style of writing without distinction, and those letters appear so much alike in character, that they are often mistaken for each other; for instance, when u and i come together in a word, if great care is not taken, they will appear precisely like an m; the same thing will happen when n and i come together. In fact, the Angular System will absolutely create defects, which the masters of the old method have been endeavouring to guard against for the last two or three centuries, as are evident from old publications on the Art of Writing. by Champion, Clarke, Snell, and many others. Besides the writing of many persons is apt to recede into a scrawl some months after they have learnt the Angular System, and therefore the remedy is sometimes worse than the disease. I have been asked, why I have taught the Angular System? My answer was, and is now, because it has been admired by some, and because it has one property of altering a person's hand very rapidly; but this is no proof of any real superiority in it for producing a

#### To Adults, or grown Persons.

really well formed hand. It is true, it may be in many cases preferable to very bad, stiff, clumsey, vulgar looking writing.

I had intended to have given some whole length portraits of some of the quacks and puffers; but as people will be able, if they are cautious, to distinguish them by their fruits, (for every tree is known by its fruit,) it will save me considerable trouble, and I shall not have occasion to soil the pages of this work with a description of their conduct!

## To Adults, or Grown Persons.

Many individuals, from the age of twenty to sixty, feel great diffidence in putting themselves under a course of instruction, (though the imperfection of their writing requires it) from the idea, that they are too old to learn, or, that they are ashamed to go to school again, (as it is termed). They ought, certainly, to be ashamed to remain ignorant of a useful or necessary accomplishment; but never ashamed of endeavouring to improve. Presumption, and false delicacy, are often formidable enemies to improvement; and the very great dread some people have of exposing themselves to others, by expressing the least desire to learn any thing, may assuredly be classed in the list of

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To Adults, or grown Persons.

absurdities which exist in the world. But the very idea of being considered ignorant, if we would take the trouble to think rationally and calmly, ought to raise us far above all the groundless fears, of what falsehood, misapprehension, prejudice, or the vague motives produced by pride, or the decrepitude of fashionable folly, might oppose to the contrary; and ought to be a stimulus to exertion, rather than a hinderance.

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# CARSTAIRS' LECTURES

ON THE

## ART OF WRITING.

LECTURE I.

## IMPEDIMENTS OF WRITING, &c.

While the people of the United Kingdom, have been from time to time instructed and gratified by lectures on almost every other branch of a regular and liberal education, it is remarkable, that the Art of Writing has seldom attracted the public attention, or become the object of interesting enquiry, beyond the immediate circle of professional men. A circumstance, apparently so unaccountable, may be ascribed to two causes; the universal diffusion of the art, and the impossibility of giving an air of novelty to a science that had long been stationary, and with the theory of which we are all acquainted from the age of childhood, however deficient many of us may afterwards be found

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in its practical execution. Familiarity accustoms us to look on the most important subjects with indifference; and when a curious and useful art appears unsusceptible of improvement, the lecturer can have nothing to communicate that has not been said before. Curiosity is not excited by dissertations on a common and familiar subject, nor if it were excited, could it be gratified. Had I been able only to descant, therefore, on those common modes and principles of penmanship which are commonly taught at school, and by which the school-boy, after the labour of many years, is enabled to write a slow, stiff, and formal manuscript, I should have refrained from obtruding my professional studies on the notice of the public; -content to pursue the beaten path of tuition in humble obscurity, and to fulfil the duties of a writingmaster according to the system of my predecessors, with industry and perseverance; but, having in the course of my professional labours, been led to the invention and perfection of a new mode of writing, facilitating to an unexpected and almost incredible degree the acquisition of that art; and communicating to the youngest scholar the freedom and dispatch that were formerly considered as the desiderata of the art, and frequently defied the skill of the master, and patience of the scholar; I am not

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without hope, that my appeal to the public will be encouraged, as demonstrating only a just sense of duty to the numerous pupils, (for whom these observations were originally intended), and a proper and honourable enthusiasm in the propagation of a system which has already proved of general and invaluable utility.

In attempting to elucidate a subject so little understood, and so totally neglected by the learned and intelligent, as the Art of Penmanship, the individual who now presumes to solicit the public indulgence, is assured, that his imperfections will be excused, in consideration of the peculiar disadvantages under which he necessarily labours; as the art which he professes has never been embodied into any regular and practical system, as the views of the subject which he has maturely adopted, are at considerable variance with the old established prejudices of the public; and as he has been unable, therefore, to derive any assistance of real utility from his predecessors, and is compelled to oppose and counteract the prepossessions of many of his auditors, he ventures to hope, that much indulgence will be granted for those errors that necessarily attend the elucidation of a novel subject, and those difficulties that accompany the exposition of every truth that may be inconsistent with the pre-conceived

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ideas, or the common practice of mankind. Engaged for a considerable period in the exercise of tuition, and in the preparation of a number of respectable pupils for the desk or the counting-house, and having obtained, therefore, many opportunities of witnessing and confirming the success of his own peculiar method of teaching, he should have felt himself deficient in that laudable enthusiasm which every man should feel in the promotion of a science which he has contributed to perfect or extend, as well as that common duty to the public, which is encumbent upon the humblest individual, when his labours may conduce to the improvement or happiness of mankind, had he sat down, inactive or unconcerned, to enjoy, in selfish tranquillity, the fruits of his exertion. Feeling, as he does, for the honour and progress of the art; to which he has devoted so much of his attention, and anxious to testify his gratitude to his friends, and his earnestness in the cause of learning and morality, to which all instruction is subservient, he throws himself, with humility, on a generous and candid audience. Of the importance of the object he has in view, no doubt can be entertained by those who compare the expedition and facility with which the Art of Penmanship may be obtained; with the lapse of time that is required in our

public seminaries, to teach even the most intelligent and the most industrious pupil a formal manuscript, that is apt (on his entrance into active life) to degenerate into an inelegant and illegible scrawl. Every vacation sends home to their parents, boys, who, having devoted four or five years to the instruction of what is called a flourishing writing master, are unable either to write an ornamental hand with tolerable precision or correctness, or to attempt the extension of a single line of business, or running hand. When it is considered that both these objects are attainable to grown up persons in a fortnight, and to children in a couple of months, by a moderate application, nothing more will be expected, it is presumed, to convince the public of the importance of the subject.

It is with pleasure that I have observed the rapid progress of a System of Writing, which I have the honour to say, was entirely my own invention. It instructs the pupil in the analysis of the art, and enables him to perform on simple and unerring principles, what has hitherto been accomplished, if accomplished at all, after vague and laborious imitation. By the mode adopted at our public schools, a boy may be taught in three years to write a formal, stiff, text-hand, from copies placed before him; but

the modification of this hand, or the substitution of another, for the purposes of business or general correspondence, is left entirely to himself. It is my object to point out a method by which the whole alphabet may be formed from the combination of a few simple principles, with ease to the pupil. The same movement for instance that produces the m, will form the h, y, u, n, and p, and to the plain and flourished d, the g, the a, and the q. To obviate the stiffness so frequently retained after leaving school, or writing from the want of system, and to render the writing free, expeditious, elegant, and well formed, several requisites are indispensable:

First, That the pupil should be able to move to every corner of the paper, and in all directions, with equal facility.

Secondly, That an habitual movement should be communicated and acquired to the hand and arm, equally applicable to every letter of the alphabet, and producing by its own tendency the same inclination and distance between all the letters.

Thirdly, That the pen should not be taken off in any single word, and may be continued, if required, from one word to another.

Fourthly, That the pressure of the pen on the paper should be light and easy, to add to an uniformity of motion,

The simplicity and facility with which all these objects are accomplished, will best be estimated by an appeal to a majority of my pupils who have attended to them, and given them a fair trial.

When the importance and utility of the Art of Writing are compared with the difficulties that impede the progress of the pupil, and the time that is usually wasted in its imperfect acquisition, a system of free and expeditious writing, by which the most illegible scrawl may be converted, in a few lessons, into an elegant and legible manuscript, and which enables the school boy to write in less than two months with fluency and correctness, may be presumed to deserve the attention, and may be expected to obtain the encouragement of the educated and commercial classes of the community.

Notwithstanding the reformation that I have effected in the Art of Writing, and the facilities I have afforded in its tuition, I indulge in no chimerical views, uncertain speculations, or fanciful experiments; my improvements will stand the test of the most rigid examinations, and require only to be exhibited to the observer, to be admitted and understood. To fathers of families, therefore, who are unwilling that their children should devote three or four years of tedious, and sometimes unprofitable labour,

to the acquisition of an art, which may be learned by the present system in the course of a few weeks—to commercial men, with whom the easy and immediate attainment of a legible and elegant hand is an object of the first necessity—to individuals, whose education has been neglected, or imperfectly acquired; and to ladies of respectability, who have acquired only the illegible and unfinished hand that is usually taught at female boarding schools; my Lectures will communicate the most interesting and necessary information; expressed in a simple and intelligible form, and elucidated by practical illustrations and examples.

The Art of Writing, though of the utmost importance in business and commerce, both foreign and domestic, and even in the more humble concerns of life, is often considered as only secondary, when compared with the various branches of what is called a liberal education. The truth of this assertion may easily be conceived, from the general plan usually pursued at some of the great establishments of learning. As soon as a boy has attained to write a kind of formal, stiff hand, his writing is generally neglected for the acquirement of the ancient languages. His Latin exercises must be attended to; and if he only write them grammatically, it is of no consequence whether

the writing be legible or otherwise; and we frequently find, that after boys have left school, if intended for business, their Latin and Greek are laid aside, and writing becomes their employ. Need we wonder then, that there are so many who write so indifferently? hardly one out of five writes a decent business hand. Young ladies seldom, if ever, attain any degree of perfection in writing, as music, drawing, needle-work, Italian and French, &c. (accomplishments commendable in themselves, but not to be acquired at the expense of more useful attainments) are generally predominant; and though they will indispensably want the use of writing more that these acquirements, yet it is often almost completely neglected.

I have known many young ladies, who have frequently hesitated to write, because they wrote so bad a scrawl, and were ashamed that their bad writing should be noticed. Many there are, both ladies and gentlemen, who write so illegible, and so imperfectly, that it is extremely difficult to decipher their manuscripts. The method now exhibited to observation, will entirely counteract the pernicious tendency of former habits, and will correct the most shapeless and illegible writing by a few days application.

The improvement of many who have had two

or three lessons in this system, and had occasion to correspond, after receiving these lessons, appeared so rapid, that their friends conceived it could not be the writing of the persons themselves, but that they had employed some one else to write for them.

As every art is more or less valuable in proportion to its extensive usefulness, so the Art of Writing claims our highest esteem, it being one of the greatest blessings man can enjoy. Every attempt, therefore, to improve and bring it nearer to perfection, as it is a public good, is doubtless, entitled to public encouragement. Through the medium of writing, the joys and sorrows of friendship may be interchanged; the hopes and fears of the lover communicated and rewarded; and every social and benevolent feeling expressed. It alleviates the miseries of absence, and relieves the anxieties of the husband, the relative, and the friend. It enables even the solitary prisoner to hold occasional converse with the world, and soothes the sorrows of the melancholy poet, or the unfortunate, but contemplative philosopher. Unaided by the Art of Writing, the observer of passing events could never have assumed the office of an historian, and science itself would have been confined to its solitary speculations. Philosophy and literature, all that has enlightened or

embellished life—that has contributed to promote the comfort of mankind—to improve our intellectual powers—or to awaken our noblest and most amiable sympathies, would have remained undiscovered or unknown, had not the Art of Writing been vouchsafed by heaven for the happiness of the world.

In the present state of society, writing has become a science, not only of public utility, but of absolute necessity, to private individuals.—Many of the gentlemen who have placed themselves under my tuition, have had occasion to feel, and to acknowledge, the usefulness of an art, of which they best know the value, who have felt the want.

A gentleman, who, before calling on me, was obliged to employ his wife to write his letters of business, as he was unable to write them himself, after having a few lessons in the present system, is now able to carry on his own correspondence. Another gentleman, with whom I am acquainted, has been debarred, in the earlier part of his life, from several situations, in consequence of his inability to write a decent hand, or conduct a correspondence. How advantageous must have been a system to him at that period, which he might have acquired in the course of a few weeks. I have no doubt that similar instances may have fallen within the notice of some of my auditors.

Would be useless to point out the utility of a system, by which, an art so necessary in the common business of life, may be obtained in a few weeks by the meanest capacity, and a moderate portion of time and labour; which having once attained themselves, the master may teach to his servants, and the mother to her children. This system, also, improves the appearance of writing, as much as it contributes to its facility.

on the movement of the fingers alone, will not be able to write a word of an inch long, independent of the movement of the arm; yet we find, that it is the great object of the teacher, to inculcate the movement of the fingers as the first grand and desirable object worth attainment.

The free use of the pen is of such great importance to mankind in general, and so indispensably necessary for the man of business, that I think it needless to make any apology for introducing the Art of Writing in a more modern form, than that in which it has hitherto been handled. Writing is the first step, and very essential, in furnishing out the man of business, and this qualification is more excellent, as if is more useful in commercial affairs.

When writing is well performed, it gives a

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beautiful and pleasing effect to the eye, and may not improperly be considered in two respects, as it proceeds from the eye and the hand: from the one we have size and proportion; from the other, boldness and freedom. For, as the exactness of the eye fixes the heights and distances, so the motion and position of the hand determine the black and fine strokes. and give the same inclination and shape in the standing and turn of the letters But in order to write well, there must be just rules and fixed principles, as well as practice, to put them into execution. / Bold and free writing, as it best answers the design for use and beauty, so it has been always most encouraged and recommended by men of business. Free and open writing, performed at once, without lifting the pen, as it discovers more of nature, so it gives so much more masterly beauty to the writing, and as usefulness as well as beauty are the excellencies of writing, that, which will with the greatest facility contribute to these, must be assuredly the best method of teaching; supposing, therefore, the shape and proportion of the letters to be once well fixed and properly understood, and the pupil have good and correct examples to copy from, the hand will be confirmed and realized in an aptitude and readiness, which will insensibly and progressively arrive at per-

fection, freedom, and dispatch; and display in writing, what we admire in those who have an easy gesture and disengaged air, which is imperceptibly caught from frequently conversing with the polite and the well-bred. Among all the inventions of mankind from age to age, none is more admirable, necessary, useful, or convenient, than writing; by which we are enabled to delineate our conceptions, communicate our minds without speaking, and correspond with our friends at any distance; and all this may be done by the contrivance of twenty-six letters.

'Tis to the pen and press we mortals owe . All we believe, and almost all we know. Hail, mystic art! which men like angels taught To speak to eyes and paint embody'd thought; Tho' deaf and dumb, blest skill, reliev'd by thee, We make one sense perform the task of three. We see, we hear, we touch the head and heart, And take, or give, what each but yields in part; With the hard laws of distance we dispense, And without sound, a part commune in sense. View, though confin'd, nay rule this earthly ball ! And travel o'er the wide-expanded all ! 2 411, 4111 Dead letters thus with living notions fraught, Prove to the soul the telescopes of thought; To mortal life a deathless witness give, And bid all deeds and titles last and live. In scanty life, eternity we taste, View the first ages and inform the last.

Arts, hist'ry, laws, we purchase with a look, And keep, like fate, all nature in a book. Whether the Memphian priests, or Hebrew sage First painted language on the leafy page, The vast invention, doubtless, came from heav'n, And with it half humanity was giv'n. Hail, happy art! to science near allied, The scholar's treasury, and the merchant's guide. Learning, thro' thee, descends to distant times. And commerce travels o'er remotest climes: Thou chain'st events which ages widely part, Convey'st the lover's wish, reliev'st the lab'ring heart. But use alone was what they first pursu'd, The characters were few, their figures rude; Succeeding masters heighten'd up th' intent, Gave the free stroke, and added ornament.

# Observations, &c.

It is extremely necessary that each letter in the alphabet be well formed, and a right and just idea of each part separately, combining the true shape and proportion of every individual letter, be correctly understood by the learner. Inattention to the shape, proportion, slanting, position of the letters, method of sitting, and the movement, and holding of the pen, not unfrequently retard the progress of the pupil, and give such bad habits in writing, as are often retained through life. Every teacher or professor ought to be very careful,

when the learner first commences, not to admit the least inaccuracy to escape his notice and correction, however trifling, and however small.-Many sit, lie forward, and lean on the desk or table, as if they were short-sighted. Those who are in the habit of writing a great deal, must not only allow, that to lean too much forward is very ungraceful, but also injurious to the constitution, and brings on phthisical complaints; at the same time, they are not aware, perhaps, of the cause, although they feel the effect. Some who have not been taught the easy movement of the pen, seem to write as if their fingers were tied together, and from this cause, write a small, imperfect, stiff. and illegible hand.

Some lay their right hand down so much to one side, as to come completely in contact with the paper, and in that case, the pen is thrown so much over, as to make it impossible to write any otherwise than with the side of it.

The pen ought to point exactly to the shoulder, and to be held so as to come between the second and third joints of the fore-finger, the extremity of the thumb to be kept directly opposite the first joint of the fore-finger. Keep the slit of the pen always even with the down stroke, and take up the fine stroke with the right side of the nib.

Those who find it difficult to keep the pen pointing to the shoulder, may take a small cane about a yard long, and fix it in the barrel of a short pen, and hold it so as to let the upper end of the cane rest on the shoulder. If any difficulty should be found in making the caue rest easily on the shoulder, let an open loop be fixed to the shoulder, so as to admit the upper end to run freely within the loop. The loop may be made of broad tape, or a slip of paper, as may be most ready or convenient, and fastened with a pin.

The pupil who has acquired a bad method of sitting, would do well to bring a string round the back of the chair on which he sits, and let it come round the middle of the waist, and tie it in front. This will serve as a check when he is inclined to lean forward. This ought always to be done when children first begin to learn the Art of Writing, and by persevering with it, sitting up right will become a habit. I believe, that all parents, teachers, and guardians, will acknowledge the necessity of attending to the above observations, and will endeavour to put them into practice.

I appeal to the judgment of the candid auditor, if it is, or is not absolutely incumbent on every teacher or professor of any art or science, to attend to those things which are indispen-

sable to perfection, however simple the means employed to facilitate its acquirement.

If the different establishments of learning were to adopt an easy method of teaching writing by a mechanical process, founded on systematic principles, and to proceed by gradual lessons, one connected with the other, both the teacher and pupil would become interested in their pursuits, from seeing an uniform advancement towards practical perfection: the teacher would be pleased with the perceptible improvement of his pupil; the learner would be gratified, and become eager and assiduous, industrious and attentive, from a conception of his own good qualifications in the certainty and rapidity of acquiring the object of pursuit. It is rarely the case, that either the master or pupil can discover real or visible improvement at the end of each practice or lesson, according to the common plan.—If I understand what is meant by teaching, it implies a method of conveying a knowledge of some art or accomplishment to the learner, which he did not previously comprehend. Can it be supposed, that the merely writing a page, or indeed two pages of a common sized copy book, in the space of one day, will, or can be sufficient exercise for a boy at school? In learning Military Exercise, Dancing, Music, Fencing, &c. people

are advanced from the first elements of tuition by perceptible progression, by systematic lessons, combined by continual, frequent, and daily practice of many hours, but this has not been the case with learning the Art of Writing.

When a youth has left school, and is taken into a merchant's office, he is kept copying letters, &c. for four or five years, to make his hand-writing fit for the day-book and ledger; whereas, if he had acquired a good business hand at school, he might be employed with greater effect, would merit encouragement, and be advanced in his office. Gentlemen, who have not the business of a counting-house to attend to, ought to write a free, easy, flowing, small running-hand, not too cramped, nor too confined, suitable either to literary pursuits, or epistolary correspondence; not flourished, nor to partake of that stiffness or formality which generally appears in the hand-writing of a common clerk, or hackneyed writing-master, who may depend for a living from driving the pen (as is sometimes called.)

Gentlemen, who in after-life may write indifferent scrawls from habit, or from original tuition, seldom think it worth while to pay any attention to the improvement of their writing, because they have made a shift with their old method, and therefore conceive it to be altoge-

ther unnecessary; or that they cannot bear the idea of putting themselves under a teacher at the age of forty or fifty; or they suppose, from being advanced in years, they cannot from that circumstance make the least improvement; but I believe this diffidence arises chiefly from a false delicacy, or a want of condescension to a subject they ought to have been fully possessed of in earlier years.

Perfection in writing cannot be acquired without some regular system, deduced from some first principle. This observation is quite contrary to Lord Chesterfield's opinion, for he says, "that any one may form his writing to any character he chooses;" but I can positively speak from real experience, (and it is from this alone that correct conclusions can be drawn) that Lord Chesterfield's decision is altogether erroneous, and that he certainly was never a teacher of the art, and therefore his observation can only be founded on opinion, and not on experience, or from a knowledge of It has been frequently observed, that to be an excellent poet, it is absolutely necessarv that a man should be a poet born; the same observation has been applied to the painter, but the same cannot, in its fullest extent, be applicable to the penman, because writing is generally produced by mechanical operation;

vet it certainly requires judgment, as well as taste, to form the various turns and combinations of the letters with symmetry and uniformity. Some are of opinion, that writing may be acquired by imitation and practice only; it may be accomplished to a certain extent by many, and even by some to a great degree of excellence, but this can never be general or universal. Neither practice nor imitation can be depended on alone, without the combination of method.-If long and laborious practice would avail much, and if this were the only requisite to be enabled to advance to the summit of perfection, all the clerks in the various offices and writing departments ought to write well. Some have indeed been in the habit of writing for ten, twenty, or thirty years together, yet the writing has not been much improved: in several instances, writing a great deal often spoils the hand, and it degenerates into illegibility. Individuals whose writing is indifferently formed, stiff or unsightly, are generally considered as persons who have been badly educated: a letter imperfectly written, for instance, from one of whose education we may have no previous information, would argue strongly as a certain indication of a prescribed and superficial one. The writing of letters enters so much into all

the occasions and transactions of life, that no one can avoid exposing his writing at one time or other, and therefore, if writing be so necessary, I think it highly requisite for every one to be able to have some command of the pen, at least to be able to write legibly. It will not, perhaps, be thought altogether superfluous, nor considered a material digression from this subject, to relate one instance, out of a great many similar ones, that have occurred from my own knowledge.

The head clerk of a banking house in the country, having received a letter from one of the proprietors on important business, after trying a long time to read the letter without succeeding, he was obliged to give it to the rest of the clerks, none of whom were able to read it; at last he was under the necessity of engaging a person to take the letter back to the gentleman, who was not many miles distant; but strange to tell, when he put it into the gentleman's hands again, he could not read it himself!

# The Penmanship of Ladies.

It is but too common to see the writing of ladies written imperfectly, clumsy, and frequently a vulgar stiff hand, like that of a cook

maid; others write a complete scrawl, and so illegible, as to be almost impossible to know the intention of the writer, from having been taught-to write a formal hand either at a boarding school, or from the instruction of a private tutor, from copies designed according to the old school. Thus, no attention is paid to form their hand properly, into an easy, flowing, and When they begin to write letters, free hand. cards of invitation, &c. they are obliged to write a kind of running hand of their own formation, and by this means, too often get into a scrawling habit without attention to the right formation of their letters. From my foregoing observations, the following conclusion may be drawn; that it is undoubtedly necessary to do every thing according to rule and method, and not by chance, uncertain practice, or imperfect imitation, in which writing is concerned, and also to be correct in the conception, as it respects the form, neatness, and beauty of penmanship.

OBSERVATIONS ADDRESSED TO MEDICAL GENTLEMEN, (ESPECIALLY) PHYSICIANS, AND
RESPECTABLE SURGEONS.

I am now engaged in a task the most difficult that could be imagined, on account of the deep rooted prejudices which

exist in favour of established forms, and old rooted systems! Fashionable prejudices, and what is still more to be dreaded, selfishness, often become incurable evils. From the latter. great inconvenience often arises, and impediments of gigantic prowess become substantial and firm barriers, obstructing the progress of wisdom and universal knowledge. It has been the object of the Faculty for many generations, to throw obstacles in the way to advancement in knowledge, that the hidden treasure might only be displayed in the most lively colours to those who had the means of attending places of erudition, such as the colleges, &c. They are not satisfied with their unmeaning Latin and Greek contractions, but are even extremely indifferent about the legibility of their writing. When their prescriptions are sent to the apothecary or chemist, he must either be compelled to unravel the grand secret, or be considered an ignoramus. Now, let us reflect, on the situation of the chemist! Will he not. rather than be accounted ignorant, be willing to guess at the ingredients? and the life of the patient is at stake and in jeopardy, between the physicians, hieroglyphics, and the chemist's want of knowing the doctor's self-created characters !! I have been told by some respectable chemists, that they were frequently compelled

to take some physicians prescriptions back again to them to unriddle their imperfect manuscripts, rather than hazard the life of the patient. It certainly must be conclusive, and evident to all unprejudiced minds, that the physician ought of all others, to write in legible and distinct characters!

It has been frequently observed that the gentleman, and the man of learning ought not to write well, that their writing should not appear too much like a hired quill driver!—What then is the physician to forego the advantages of a legible and decent manuscript, and write like a dustman, or common footman? What absurdities arise in this age of refinement!

As the letters of the English alphabet are sufficiently correct, and will answer all the purposes of legibility when written distinctly, and as a habit of writing them uniform, and with perfect decision, can easily be obtained with very little trouble; it is wonderfully strange that professional men should be so extremely careless, and I might say indolent, about the formation of their writing, through the instrumentality of which, they are also obliged to convey their knowledge to others of their own profession!

The following observations of a certain author are justly conclusive, \*viz. " that the same

<sup>\*</sup> Morrice.

precision and correctness which enter into composition, ought also to form principle ingredients in writing or penmanship itself, can hardly admit of a doubt; and those flowers and beauties of expression which form the ornaments of the former, should be analagously interwoven in the latter, by those expressive beauties of symmetry, fair proportion, and exactness of which the art is capable, cannot likewise admit of much argument."

It is the business of the teacher "to lay down such rules, and make such general observations on the practice of the art, as will enable the pupil, whether teacher, parent, or other, to form a right judgment on the subject, and point out the errors of the young penman, as well as instruct and shew him how to mend them, for example in this case is far more effectual than precept; and it is much better to delineate with a pencil or otherwise, how such and such a stroke or letter should have been formed, than merely to tell him of it: this is the practice I have always observed, and have found it particularly effectual, even in teaching large classes, where the trouble is proportionably much greater than in teaching a single pupil."

My present system of writing, however sanctioned as it has been by the approbation of a

great number of learned and respectable pupils, and founded on principles so simple and self-evident, that must be understood by the most ignorant, and approved by the most inquisitive, is widely different both in movement and method from any former system; instead of depending on the entire motion of the fingers, it confines the pupil chiefly to the collective motion of the hand and arm.

It is with this principle, therefore, constantly in view, that I now proceed to an elucidation of the rudiments of my system, requesting the attention of the juvenile portion of my audience to the truths that I shall endeavour to convey; and the indulgence of those of mature age and intelligent understanding, to the errors and deficiencies that are equally inseparable from the most exalted, and the most humble undertaking.

Ladies and Gentlemen, having thus endeavoured to elucidate the causes by which the attainments of excellence in penmanship is usually impeded, and to point out the most simple and elementary principles on which the present system of instruction is chiefly founded, it only remains, that I should thank you for the flattering and polite attention with which I have been honoured, and to indulge the hope, that as I proceed in the elucidation of this

useful and important art, I shall not be wholly unsuccessful in my endeavours to instruct the intelligent and attentive auditor.

Before I conclude these observations, let me here observe, that a great deal of time is thrown away at school in acquiring this most invaluable art. If it could be acquired in as many weeks as it takes years in the old method of teaching, how desirable would be the attainment, as other branches of useful learning might by that means be obtained, which in many instances are often found wanting, even in those who have the best opportunities of learning. The fact is this, from being kept so long at one thing, the mind becomes callous, and at last disgusted. On the contrary, if any art or science can be acquired by a regular and perceptible improvement, so as to be obtained within the compass of a short period of time, it has less the appearance of a task, and we attend to it with more pleasure and satisfaction, which will certainly give greater energy to emulation, diligence, and industry; and without these three requisites, we never can arrive at any degree of perfection, whatever may be our pursuit.

As Dr. Bell and Lancaster's systems of education have been admired and sanctioned by a great majority of public approbation, for their

simplicity and great utility, so this new system of writing has been recommended and applauded above every other method for its facility of acquirement. I have known children from five years old and upwards, who did not even know a single letter of writing, but were enabled in a few weeks to write with as much ease as some who had written for many years; and persons of all ages who had been accustomed to write a peculiar hand, which they had practised for upwards of twenty years, have, by only five or six weeks application, completely forgot their former manner of writing.

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## LECTURE II.

# A REVIEW OF DR. BELL'S SYSTEM OF TEACHING, &c.

In the year 1789, a school was opened at Egmont, near Madras, for the orphans and distressed male children of the European mili-Dr. Bell, who was then chaplain at that establishment, undertook the superintendence of this charitable institution, for the sake of being more useful in his station than he otherwise could be; he had to work upon the most unpromising materials. It was an established opinion, that the half-cast children was an inferior race, both in moral and intellectual faculties. This opinion was like one of those prophecies which bring about their own accomplishment. Dr. Bell well knew how deeply it was rooted and saw but too plainly, that it rested on apparent experience; he knew also

that these children learnt from their unhappy mothers, that cunning, selfishness, and deceit, which become the defensive instincts of a despised and degraded generation.

The boys placed under his care, were in general stubborn and perverse, addicted to trick, lying, duplicity, and chicanery; and those among them who were farther advanced in age, were, for the most part, trained in habits and customs incompatable with that method, without which no system of education could proceed.

I soon found, (says he) that if ever the school was to be brought into good order, it must be done, either by instructing ushers in the economy of such a seminary, or by youths from among the pupils trained for the purpose. For a long time I kept both of these objects in view; but was in the end compelled, after the most painful efforts of perseverance, to abandon entirely the former, and adhere solely to the latter. My success, (says he,) in training my young pupils in habits of strict dicipline and prompt obedience exceeded my expectation, and every step of my progress has confirmed and riveted in my mind the superiority of this new mode of conducting a school through the medium of the scholars themselves.

The first attempt which Dr. Bell made to introduce a new practice in the school, proved to him the necessity of proceeding upon this principle, which is in fact the key-stone of the system. Simple as the practice was, he could not fully establish it till he had trained boys, whose minds he could command, and who only knew to do as they were bidden, and were not disposed to dispute or evade the orders given to them. This practice, which is that of teaching the letters in sand, Dr. Bell borrowed from the natives, having at first sight been struck with its simplicity and utility. It is mentioned by Pyrard de Lavel, and is noticed in conjunction, even with the principle of Dr. Bell's school, by Pier Della Valle, one of the best and most amusing of the old writers. These boys told me (says he,) that in this way (in sand,) they learned to read or write without paper, pens, or ink; when I asked who taught them, and who set them right when they were wrong, seeing they were all scholars, and no master among them? they replied very reasonably, that it was not possible the same difficulty should impede them all at the same time; so as to be insurmountable, and for that reason, they all learned together; that if one were to make a mistake, the others might assist him. It appears from this passage, that even

the main principle of the new system might have been discovered in the practice of the Hindoos. Not that this in the slightest manner affects the merit of the discoverer, more than the use of monitors among ourselves, or the custom in some of our public schools, of placing a new comer under the care of a substance whom he attends as a shadow, till he has become familiar with the business of his form.

The person who first introduced into the business of a school this principle, as a mode of conducting it by means of the scholars themselves, is as much the discoverer of that principle, as Franklin of electricity, or Jenner of The facts were known before vaccination. them, but in an insulated and unproductive form; they systematized them, and communicated to us a new power. The principal characteristics of Dr. Bell's plan, were to make the scholars, as far as possible, do every thing for themselves; and to make them the judges, the guides, and the directors of each other. Every class had its teacher and assistant chosen for itself. "Give me four and twenty children to day," was a saying of Dr. Bell, "and I will give you as many teachers to-morrow as you want." The advantage of thus teaching boys, by the agency of boys, was very great. There

was no hesitation in degrading a teacher, who failed in any of the tasks required of him, and making trial of another, till one was found fit for the office. These teachers had no other occupation, no other pursuit, nothing to employ their minds, but this single object; they could do that only which they were assigned to do, and they did it the better because they themselves knew nothing more than what was perfectly level to the capacities of their pupils. The rule of the school was, that no boy could do any thing right the first time, but he must learn when he first sets about it, by means of his teacher, so as to be able to do it himself ever after. An annual saving of not less than 2400 pagodas, or 960 pounds, English money, upon the education of 200 boys, was produced in the institution at Madras, by Dr. Bell's regulations and improvements. After superintending the school for seven years, he found it necessary for his health, to return to Europe. The directors of the charity passed a resolution for providing him with a passage in any ship which he might wish to sail in; but as he had, when he accepted the superintendence of the institution, declined all salary or remuneration of any kind, he felt it consistent to refuse this mark of approbation. Lord Hobart, who was president of the charity, expressed his opinion

that the promulgation of a system so good, and so well calculated to promote the purposes of education in general, might be attended with the most beneficial effect: and of such consequence was it deemed by that nobleman, and the other members of the Madras government, that copies of Dr. Bell's report were officially sent by them to the government of Bengal and Bombay, saying that as the Military Male Orphan Asylum had flourished under a system of education altogether new, they were desirous of diffusing the mode of teaching practised there, which they recommended as deserving the attention of those who interest themselves in the welfare of the rising generation. report, with the high testimony prefixed, Dr. Bell published on his arrival in Europe, in a small duodecimo volume, under the title of an Experiment in Education, made at the Male Asylum of Madras, suggesting a system by which a school or family may teach itself under the superintendence of the master or parent. It is evident, that the principles of the preceding system are applicable to the mode of writing now introduced to notice, as to any other branch of tuition. The father of a family, or the head of a charitable or scholastic establishment, may not only superintend the improvement of his pupils or the scholars in

the Art of Writing, as well as their practice in sand, but will find his own labour relieved, and the utility of the subordinate monitors extended, by the conformity of the plan and the simplicity of its principles. It has been justly observed, indeed, of writing in sand, that though it may teach the boy the rough and general outlines of the letters, it cannot instruct him in the rapid or correct formation of a hand adapted for the counting-house. The present system, on the contrary, as it occupies but a small portion of time in its attainment, compensates by that circumstance for the difference in value between books and sand, and enables the pupils to attain every possible perfection in the Art of Writing.

A boy, who, by the present system is able, at the expense of four or five shilling's worth of common writing paper, in a few weeks to write an elegant and beautiful manuscript, has the advantage, even with respect to economy, over the pupil who has been taught by writing in sand for more than two years, to form a stiff and formal hand. Nor is the system less delightful to the teacher than profitable to the scholar; it may be communicated with facility, as it is learned with expedition. It appears, therefore, that the pupils of Dr. Bell who write on the old system in sand, have an advantage

over the learners of the old system who write on paper, in proportion to the difference of price in the materials. Yet this is the only advantage. According to the present system, however, even when written on paper, there is an equal economy of expense, and the same object is accomplished in a few weeks, as by the other in two or three years. At the same time, even those who are partial to writing in sand, on account of its economy, may apply the present system to that purpose as well as the old: and in that case, if Dr. Bell reduces the expense to one tenth of its former amount, the teacher of this system reduces it to the one hundred and twentieth part, and accomplishes his object in one fortieth part of the time. Let us suppose, for instance, that there is a school of one hundred scholars superintended by one master, and that they are instructed in writing alone. According to the system of Dr. Bell, they cannot be educated for less than the master's salary, and supposing that they be completed in two years, and that the master have only 100l. a year for his services; at the end of the two years, each of these boys will have cost one pound a year, and can only write, after all, a stiff and formal hand. Now, with the use of the present system on paper, at the expense of five shilling's worth of that article, they will

A Method adapted to large Schools.

have been completed, and the master's salary for the same period, will be about 151. or among a hundred boys, about 3s. each. In other words, the same school, that with the aid of sand could perfect, according to the old system, a hundred boys in two years, for two pounds each, will be able, according to the present system, to perfect, in three or four months, 1,200 boys, at 3s. each. So great, indeed, is the facility of teaching according to the present system, that several gentlemen from Jamaica, Scotland, Newfoundland, &c. have learned this easy method of writing, that they might be able to teach it to their own children.

# A Method adapted to large Schools.

The advantages arising from being enabled to convey instruction in large schools by means of the scholars themselves, are sufficiently obvious, if we take a survey of the plan introduced by Dr. Bell. That the utility of writing to all ranks of society, is of the first consequence in a commercial country like this, cannot for a moment be denied.

The easiest and best method of teaching writing to a great number at once, (in my

A Method adapted to large Schools.

opinion) would be to have boards placed upon poles at equal distances from each other, so that when written upon with chalk, or any substance of sufficiently soft consistency to write or mark with, they might be distinctly seen by at least fifty boys at a time. Let a boy, who has a tolerable notion of writing, be taken to instruct fifty others, who may write indifferently, or who cannot write at all; and let the boy thus chosen be denominated the Teacher. Let every one of the fifty boys have slates before them, placed on the table or desk designed for writing on. Then the teacher may be desired by the overseer, master, or guardian, to write with chalk on the board, and let the other boys imitate it with slate pencils. I should recommend for imitation the characters in this book, which compose the most essential forms of the English alphabet: observing to have the figures placed above each character, and thus proceed according to the instruction given with these characters, until the whole is completed. When the board is covered with writing, it may be erased with a wet sponge, and dried with a linen or woollen cloth, and then proceed as before.

It will be observed, while the teacher is attending to the business of teaching, he will be insensibly improving himself. After the A Method adapted to large Schools.

large hand is well accomplished, the method of teaching the small hand may be performed (on boards or slates) according to the instruction given to each lesson in this epitome. When the children have arrived at some degree of perfection on slates, paper may be introduced to finish upon; such use may be still made of the slate and pencil, as may be thought necessary, or according to the option of the teacher. Boards painted black will be found most fitting for the purpose, if common chalk is made use of. The size of the boards ought to be at least five feet in length, and two in breadth. It is evident, that by the plan thus suggested, the opposite advantages so irreconcilable to each other, according to the present system of Dr. Bell, of easy and rapid acquisition and refined execution are combined, and that after the scholar has attained with the utmost facility, the general outline and formation of the letters, he will be able to perform even the delicate and beautiful parts of penmanship with as much facility as its earlier rudiments. The introduction, therefore, of this improvement into our national and benevolent seminaries, is an event to which I look forward with pride and confidence.

#### Copy of a Letter.

# Copy of a Letter

ADDRESSED TO THE EDITOR OF THE MORNING CHRONICLE,
RELATIVE TO THE ABOVE SUBJECT.

"SIR,

"The Art of Writing in sand, though forming one of the chief features of Mr. Lancaster's System of Education, and conducive in a great degree to the purposes of economy, does not appear to afford within itself any new facilities by which the Art of Writing may be acquired, or promise any diminution of expense, except that which may arise from the difference in value between the sand, and the common materials of penmanship. The attention, therefore of the promoters of economical tuition, and the friends of education in general, cannot but be interested in the adoption of a system of writing, by which the school-boy is enabled to make as rapid progress in a month, as is usually effected in the course of several years; and the adult whom imperfect tuition, or the negligence of after-life may have habituated to an illegible or unsightly manuscript, may be taught in two or three weeks to write with elegance, ease, and expedition.

"" When it is considered that more than three years are usually expended at school in endea-

Copy of a Letter.

carstairs, the inventor of this system, undertakes to teach the youngest and most unlettered boy in a few weeks, the Art of Writing in a running or business hand, and to modify the most illegible manuscript of an an adult pupil, into beautiful and regular form of writing, no other stimulus can be wanting to the governors and benefactors of the Lancasterian and similar institutions, to introduce into the schools established under their superintendence, a system, compared with which, either in point of economy or utility, the practice of writing in sand, is useless and unproductive.

"The simple principle of moving the arm, so obvious in itself, and yet so directly contrary to the established practice, would of course be most effectually exemplified by the inventor himself:
—but whatever may be the share in which his assistance is thought worthy of encouragement, or his discovery regarded as deserving of compensation, the number of witnesses to the success of his exertions as a tutor, preclude the possibility of doubt with regard to the system itself."

I remain, Sir,
Your obedient Servant,
Tachygraphus."

# A NEWLY INVENTED METHOD OF WRITING IN THE DARK; OR THE BLIND MAN'S GUIDE TO PENMANSHIP!

Invented by the Author.

Take as many square pieces of paste-board, thin wood, or suitable substance, &c. of such size as may be considered the most convenient for the size of the sheets of paper which may be intended to be written upon; I would recommend that the paste-board, or boards, &c. should be of the usual superficial dimensions of post paper, but this may be done according to fancy, or the option of the writer. let small lines of cord or wire be placed at proper distances from each other, the whole way from top to bottom of each paste-board or thin pieces of wood; that is to say, let them be placed about half an inch apart, or be of the same distance that lines are generally ruled for writing upon; and fasten the end of each cord or wire with pins, or otherwise, at each side of the board. When the boards are prepared as above directed, let sheets of writing paper, about the same size as the boards, or somewhat less, be drawn or passed under the cords or wires, so as to cover the whole surface of each board, and they will then be ready for

use. Now when any person who is blind, or other persons who wish to write in the dark, or have occasion to do so, let them place the little finger, or both the under fingers, on one of the wires or cords, and then find out the middle of any two wires above, which may be at the most convenient distance for the pen or pencil to write between the lines, and be sure to keep as nearly as possible in the middle of this space, which will be of sufficient width for all the long letters, namely tops and tails. Thus, any one may write with the greatest certainty, exactness, and distinctness, though he were blindfolded, or in the greatest darkness.

Those persons who prefer it, as the effect would be nearly the same, may place the paper so as to lay on the wires, as the wires could be easily felt, though the wires in that case, would be under the paper. In fact, both ways may be practised at pleasure. Again, if the paper were to be drawn tight and kept so, while writing, there certainly would be greater scope for making the letters that come below the line, as well as for those which go above, as the tails and tops of the long letters might be made longer or shorter, without any fear of obstruction from the wire lines. But this last way would be more applicable to large hand, capital letters, &c.

By the above contrivances, a person may write with decision and correctness, either a small hand, or large. It may be so made that the capital letters of large hand, may be formed also exactly proportioned to the other writing, by having the upper wire of each line shorter than the under one, at the beginning of each line. This plan must be a treasure to those who wish to commit their midnight thoughts, or silent meditations of the night, in indelible characters, which might be otherwise lost, not only to the individual, but to the community, and I might add, to future generations!

How many fine and sublime ideas are engendered, when solemn silence surrounds the thoughtful mind, but long ere the dawn appears, often take their flight with Somnus into the regions of forgetfulness, never more perhaps The inventive genius is often to return! curbed in its career, and steers its course but slowly onward, for want of the ready pen, and unerring tablet, to preserve the productions of reason's undisturbed and brightest powers. The mind when unshackled, and not distracted with variety, may calmly employ its faculties with more lively energy and successful efforts to accomplish any peculiar object, whilst the body remains at rest, and the busy scenes of life are hushed in the peaceful shades of night,

and stillness pervades the soul. Then it is, when the soul is enabled to put forth its inherent qualities, and triumph over obstacles, however formidable, and its powers shine forth with resplendent rays, and it distinguishes by just reasoning, and concludes with undeviating certainty its investigations.

To facilitate the acquirement of Writing to those who are blind, letters may be engraved, or indented on copper, lead, or brass plates, so that the indented lines of the letters may serve for tracing, and be a guide for acquiring the general outlines of the letters of the whole alphabet.

. Dodle

#### LECTURE III.

# History of Writing, &c.

When the general diffusion of any art or accomplishment has rendered its principles and practice familiar to every class of society, the difficulties that attend its first advancement and impede its future progress, are too frequently forgotten. Simple and easy as the expression of our thoughts and actions by the combination of alphabetical characters may now appear, it was not till after the lapse of many ages, and the adoption of many experiments, that it was reduced to a perfect system, and generally practised:—of this my auditors will be convinced by a brief recapitulation of the history of writing, from the most probable era of its invention to the present time.

Writing is beautifully defined by the verses of the celebrated French author, Brebeuf:—

Cet art ingénieux

De peindre la parole & de parler aux yeux: Et par des traits divers de figures tracées, Donner de la couleur & du corps aux pensées.

Writing is a method of giving colour, body, or (to speak more plainly) some kind of existence to our thoughts, and is performed by tracing or delineating with a pen small figures or characters which are called letters, upon a white, thin, and slender substance, commonly called paper: those figures have names, and those names, when joined together, represent the sounds of words.

I shall endeavour to develope the origin of this admirable art, its varieties and progressive changes, until the invention of an alphabet. It is a fine philosophical subject, and deserves the attention of the most refined intellect, both of our own and every other nation. two modes of communicating our ideas, the one aided by the help of sounds, and the other by means of characters or letters. Instances daily occur, and frequent opportunities offer, of perpetuating our thoughts to posterity, and also of communicating them to persons far distant from us: and as sounds do not extend far beyond the moment and place where they are uttered, figures or characters have been invented after the sounds, in order that our ideas might participate of extention and duration. The mode of communicating our ideas by signs and figures at first consisted in designing naturally the form or outline of things; thus,

to express the idea of a man or a horse, the form of the one or the other was represented. We learn from the ancients, that the first stage of writing consisted merely of a rough outline or simple picture; they knew how to paint before they knew how to write. We find among the Mexicans a remarkable proof of this, they employed no other method than that of conveying their sentiments by means of painted pictures; in this way they preserved and transmitted their laws and history.

There remains to the present time, a very curious model of this writing in painting, of the Indians, composed by a Mexican, and explained by him in his own language.

Since the Spaniards had taught him the use of letters, this explanation was afterwards translated into Spanish, and from that language into English, and afterwards the work, which is a history of the empire of Mexico, was engraved, to which was subjoined an explanation. It is thought that the original is in the library of the king of France.

Such was the first method, and at the same time the most simple, that could be suggested to perpetuate the ideas. But the inconveniences that resulted from the enormous size of the volumes of such works, soon induced the ingenious in civilized nations to invent shorter

methods; the most celebrated of all is that which the Egyptians invented, to which they gave the name of hieroglyphics; by this means, writing, which was nothing else but a simple painting among the Mexicans, became in Egypt both painting and character, which properly constitutes hieroglyphical writing.

Such was the first degree of perfection of which this gross method consisted of conveying the ideas of men: they made use of it in three different manners, which, when we consult the nature of the subject, proves their being invented only by degrees, and at different periods. The first mode consisted in employing the principal circumstance of a subject to hold the place of the whole. When the Egyptians were desirous to represent two armies arranged in battle array, they painted two hands, one of which held a buckler, and the other a bow.

The second manner, imagined with more art, consisted in substituting the real or metaphysical instrument of the thing for the thing itself; for instance, an eye and a sceptre represented a monarch.

Lastly, to represent one thing, they made use of another, in which they saw some resemblance or analogy. Thus the universe was represented by a serpent rolled in the form of a circle, and the diversity of its spots represented the stars.

A lion was emblematical of courage; a sheep of mildness; a dove, of innocence; and the bull, of strength. But this description of writing was necessarily confused, imperfect, and obscure, and notwithstanding all the aids that modern learning and science have been able to supply, has yet defied the investigation and sagacity of the scholar and the antiquarian.

The first object of those who invented hieroglyphical painting, was to preserve the events, to make their laws known as well as that which relates to the regulation of the times and seasons, &c. and all that referred to civil matters: For this reason they invented symbols relative to the winds and particular productions of Egypt.

For example, the great interest of the Egyptians was to know the return and duration of the Etesian wind, which collected the vapours in Ethiopia, which caused inundations by blowing about the end of the spring from the north to the south.

They afterwards had an interest to know the return of the south wind, which made the waters flow towards the Mediterranean sea. But to paint the wind, they chose the figure of a bird.

The hawk who extends his wings in looking to the south to renew his feathers at the return

of the heat, was a symbol of the Etesian wind, which blows from north to south.

From hieroglyphical writing, the human mind advanced to the employment of arbitrary characters unrecommended by analogy or resemblance, as the representatives of external objects, as well as several intellectual and conventional operations; of this kind was the method of writing practised among the Peruvians, who made use of small cords of different colours; and by knots upon them of various sizes, and differently arranged, contrived signs of exchanging information and communicating their thoughts to one another. Of this nature, also, are the written characters which are used Every single character which they use in writing is significant of an idea; it is a mark which stands for some one thing or object, and consequently the number of their characters amounts to more than eighty thousand.

At length, however, men became sensible of the imperfection, the ambiguity, and prolixity of these methods of communicating with each other, and began to consider the advantage of employing signs, which should not stand directly for things, but for the words employed in speech to designate those things, and observing that though the number of words in every

language be very great, the number of articulate sounds employed in their formation is comparitively small, they were led to invent signs, not for each word by itself, but for the syllables of which it was composed, and they afterwards proceeded, step by step to simplify this invention, till at last it terminated in the adoption of an alphabet of letters.

It is evident from the books of Moses, that letters had been invented prior to the age he lived in, and in all probability by the Egyptians. The united testimony of antiquity conduces to prove, that they were first imported into Greece by Cadmus, the Phenician, who, according to the common system of chronology, was contemporary with Joshua. But as the Phenicians were more remarkable for diffusing in their various commercial voyages the knowledge they had already acquired, than for invention, it may be presumed that Cadmus derived his acquaintance with the alphabetical characters from the Egyptians.

Plato in his Phedo expressly attributes the invention of letters to Theuth or Thoth, the Egyptian, who is supposed to have been the Hermes or Mercury of the Greeks, and Cadmus himself was originally of Thebes, in Egypt. It is curious to observe, that the letters which we use at this day may be traced up to the

alphabet of the Phenician. The Roman alphabet is formed on the Greek, with a few variations; and if the Greek characters be inverted from right to left, according to the Phenician manner of writing, they will appear to be nearly the same with the Hebrew, the Phenician, and the Samaritan; the names too, by which they are distinguished, are nearly similar.

The letters were at first written from the right hand to the left, and this manner of writing was practised among the Assyrians, Phenicians, Arabians, and Hebrews; and from some very old inscriptions, it appears at one time to have been practised by the Greeks themselves. Afterwards the Greeks adopted the practice of writing alternately from right to left, and from the left to the right, called by them Boustrophedon. At length the motion from the left to the right being found more natural and commodious, the practice of writing in that direction prevailed throughout all the countries of Europe.

Is it not astonishing we have no ancient profane history beyond the period of three thousand years back? The revolutions of this globe, and principally the long universal ignorance of the art of writing, which evidently transmits those facts, may be attributed as the

cause of it. There are still to the present time several nations that make no use of it. This art was common only among a very small number of civilized nations, and was only in a very few hands: nothing was more rare among the French and Germans, than to know how to write: before the 13th and 14th centuries almost all the acts were testified by witnesses only. It was in France under Charles the VII. in 1454, that they began to write the laws of the provinces. The art of writing was yet more rare in Spain; hence it arises that their history is so barren and so uncertain until the reign of Ferdinand and Isabel. There are nations who have subdued a portion of the Globe without knowing how to write. We know that Gengis-Kan conquered part of Asia in the beginning of the 13th century; but it is not through him nor the Tartars that we know of Their history, written by the Chinese, and translated by Pere Gaubil, mentions that these Tartars knew nothing of the Art of Writing. However, writing was an invention too interesting, says Mr. Paillasson, not to be considered in its beginning as the greatest blessing that could be conferred on mankind. All the nations who have successively obtained a knowledge of it, could not help admiring it, and were sensible that men would draw at all times

great advantages from this art simply in itself.

Writing had become too useful to all civilized nations, to experience the fate of several other discoveries which have been entirely lost.

Since its discovery up to the time of Augustus, it appears that several learned persons had made it the peculiar object of their studies and brought it to that degree of perfection to which it arrived under this Emperor.

On the revival of the arts and sciences, writing was the first to which mankind applied most, as an useful art, and conducive to the understanding of others.

Is it not singular that the Art of Writing, so necessary to men in all situations, that they cannot be ignorant of its utility without becoming despicable in the opinion of others, an art to which we are indebted for so much knowledge, that enlightens the understanding, and polishes the manners? Is it not remarkable that an art of such great utility should be considered at the present time with as much indifference, as it was sought for with avidity, when it was in its unpolished state, and deprived of all the beauties which refinement has introduced?

It would be useless to trace the progress of English writing through all the ages of ignorance and barbarism that succeeded the expulsion of the Romans from the shores of Britain.

They deduced their alphabet from the Greeks, and left behind among the people, whom they had conquered, the traces of their arts and literature. The invaders, also, to whom Britain was indebted for its liberation from the yoke of the Romans, had imbibed, previous to their descent on Britain, a considerable portion of Roman learning from the invasion of Italy by their forefathers. Every circumstance conspired, therefore, to establish the Roman alphabet in England under some varieties of form; and the Saxon, the old English, and other characters, exhibited to view in our ancient books and records, are all derived directly or indirectly from the same source—the Hebrew, or original alphabet of mankind.

It may not be entirely without its use or entertainment, however, to compare the estimation in which writing has been held at different periods of European history. Since the commencement of the christian era, it has been encouraged by the patronage, and ennobled by the most powerful monarchs, and the most celebrated philosophers. Suetonius tells us in the life of Augustus, that the emperor taught his son the Art of Writing. Constantine the Great, was an admirer and cultivator of the art, and makes it one of his preliminary admonitions to Eusebius, that his books should be

written by skilful penmen, as they had been composed by able and learned authors. One of the favourite pursuits of the emperor Charlemagne, was the formation of the Roman capitals.

Charles the Fifth, and Charles the Seventh, kings of France, were great critics in penmanship. The ministers Colbert and Desmerets, were connoissuers in the art, and the patronage bestowed by the latter on Corbeille, whom he advanced for his skill in penmanship to an advantageous office, sufficiently demonstrates his attachment to its professors.

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#### LECTURE IV.

### MATERIALS MADE USE OF IN WRITING.

THE materials that would most obviously present themselves to the mind of the inventors of letters, would be stone, wood, and metals; and while writing was only hieroglyphic or symbolic, those materials might answer their We have an instance before us in purpose. the two tables on which the commandments were inscribed of writing upon stone. This event is said to have taken place two thousand five hundred and thirteen years after the creation. The most ancient books among the Romans were called tabulæ, because they were composed of thin pieces of wood, or boards, finely sliced. The laws of Solon were inscribed on tables of wood, and Hesiod's works were written on lead, and preserved, though much defaced, by the inhabitants of the plain near Helicon, till the time of the Pausanias. are informed in historical records, that Ezekiel the prophet, and Solon, were contemporary nearly six hundred years before the birth of Christ -and rolls must have been in frequent use

when Ezekiel lived, as he makes mention of them occasionally in his prophecies. "\*And when I looked, behold, an hand was sent unto me; and, lo, a roll of a book was therein; and he spread it before me: and it was written within and without: and there was written therein lamentations, and mourning and woe." again, "†Eat this roll, (or volume,) and he caused me to eat that roll." It is probable, however, that wooden or stone tables, or table books, were more generally used than rolls, not only among the ancient Jews, but also among the heathen.

To represent by visible characters, therefore, the thoughts of man on materials of this kind, must have required the art of the engraver, rather than of the writer; and when we read in the Old Testament of words written upon stone, written with an iron pen, and written with the point of a diamond, we must understand them of engraving rather than of writing, in the proper sense of the word. In process of time, mankind discovered the Art of Writing on the leaves of palm trees, or of mallows. Pier de Valle informs us, that 150 years ago, the Indian Brahmins wrote on the leaves of palm trees, and that they made him a present

<sup>\*</sup>Ezekiel, Chap. ii .- verses 9th and 10th.

<sup>†</sup>Ezekiel, Chap. iii.-verses 1st and 2nd.

of a book composed of these leaves. It was the custom of the ancient Sybils to write their prophecies on leaves; and the judges of Syracuse, in Sicily, were accustomed to write the names of those whom they sent to banishment on the leaves of the olive tree. Another invention of the ancients, was that of table books, made of various sorts of wood, but perhaps most commonly of box. They cut them into thin slices and finely planed or polished, and they usually consisted of two, three, or five leaves, which being waxed over, were written upon by an instrument called a stylus. tables were in use among the Jews at an early period of history, for Solomon advises his son to write his precepts on the tablet of his heart; and the prophet Habbakkuk had a command to write a vision and make it plain on tables, that he may run who readeth it. The other most common materials, of which books were made, and which succeeded the wooden tablets, were the Egyptian papyrus, and the skins of beasts dressed and prepared for the purpose. The custom of writing upon skins is much more ancient than the use of papyrus. the time that Alexander built Alexandria, in Egypt, the use of papyrus for writing on was first discovered in that country, on the invention of which all the other modes of writing were

superceded. When, therefore, Ptolemy Philadelphus conceived a plan for the establishment of an extensive library, he caused the books of which it was composed, to be copied out on this sort of paper. It was exported also for the use of other countries, till Eumenes, King of Pergamus, endeavoured to erect a library at Pergamus, which should outvie that of Alexandria, occasioned a prohibition to be put on the exportation of the papyrus. Ptolemy, to defeat the project of Eumenes, forbade the transmission of so necessary a material. In this delemma, Eumenes had recourse to the prepared skins of beasts; and parchment is therefore called pergamena, from the city Pergamus. The papyrus was called by the Egyptians by the additional name of biblos, a word adopted by the Greeks. It was a kind of water bullrush, with a slender even stem, surrounded by a large tuft; the rind was merely dried, and then drawn, after being made into a paste with water, into the shape of leaves; and from this circumstance, liber, denoting in Latin the rind of a tree, was afterwards employed to designate a book.

After the Egyptian paper had continued in use some time, the making of paper was found out in the East; and from that time, the use of the Egyptian paper began to decline. It was

in common use seven hundred years ago, and within a century after that period, the papyrus fell into total disuse. By whom or where the paper from linen was first made, we have no certain account, but most writers on this subject agree that it was introduced into England about the end of the fourteenth century. It was not known in Germany till the year 1470, when two men carried the art thither from Gallicia in Spain. It is probable that the use of this paper was adopted from the eastern nations, who had learned it of the Chinese, especially as it is the basis of most of the ancient Eastern M.S.S.

The conversion of large quantities of linen to the purposes of commerce having considerably enhanced the value of paper made from that material, several endeavours have been made to restore paper that had been already used for the purposes of writing or printing, to its original whiteness, by extracting the ink by the use of acids; and a number of speculative individuals are known to have expended considerable sums in the establishment of a manufactory of paper from straw. All these attempts, however, have been only productive of loss and disappointment, though there seems no reason to doubt that a pulp may be obtained from various species of the vegetable world, fully adequate to all the purposes of the manufacturer.

Our modern books are extremely different in form from those of the ancients, which were properly termed rolls or volumes, from the verb volvere. The several sheets were glued or pasted end to end, and usually written only on one side. At the bottom of the last sheet, a round stick was fastened, on which the volume was rolled in the same manner with our modern maps: several of these rolls were found at Herculaneum, but previous to the discovery of that ancient city, scarcely more than one or two remained to gratify the curiosity of the learned. The greatest inconvenience that attached to their use, was the necessity to which they subjected the reader of unrolling the whole volume, in order to consult a single passage, that might be towards the end of the manuscript. The instruments that ment first made use of were suited to the materials they wrote upon, which being in the first ages of the world, stone or metals, instruments of the form and nature of gravers would be most suitable for the purpose. In the book of Job, as was before observed, is mentioned an iron pen, meaning in that passage a graving tool. But in after times, when writing began to be common on tables of wood, covered over with coloured wax, men made use of a sort of bodkin of iron, brass, or bone: this instrument

was called a stylus, by the Romans, and by the Greeks, a graphian. The leaves of the table books being waxed over, they were written upon with the style; and when they were sent by way of letter, the tables were tied together with thread, and a seal was set upon the knot: the style was made sharp, and like a pointed needle at one end, for the purpose of writing; the other end was blunt and broad, to erase what had been hastily or incorrectly written. As the iron styles became dangerous weapons in the hands of evil-minded and quarrelsome persons, they were after some time prohibited, and styles of bone or ivory were alone permitted. Erixo, a Roman Knight, having scourged his son to death, was attacked in the forum by the mob, who stabbed him in various parts of his body with the styles attached to their table books, so that he narrowly escaped being killed, though the Emperor himself interposed his authority. Prudentius describes, in the most eloquent language of which he was capable, the tortures inflicted on Cassianus, by his scholars, with the styles with which he had taught them to write.

> Some o'er his face the ratling tables play'd, By which the leaves within were bloody made; While others with their writing styles maintain The fierce attack, and mangle every vein.

From this passage, it would appear that some of these table books were very large and heavy, a supposition which is confirmed by Platus, who describes a boy of seven years old, as breaking his master's head with his table book. When softer materials than wood or metals began to be written upon, such as the inner rinds of trees, and the leaves of the palm and mallow, skins, or paper made of the Egyptian bullrush rags, other kinds of instruments were employed for the purposes of writing. Calami, or reeds, were the first and most general substitutes, and these afterwards gave way to the quills of geese, ravens, turkeys, and peacocks. Pens were mentioned as being in frequent use about 400 years ago, though even then, ivory table books were not uncommon. Goose quills are now in common use throughout Europe, except in Turkey, were small canes are preva-The Persians write with small Indian reeds, and the Chinese employ a kind of tube which contains the ink within itself, and which fills the nib, on pressure, with the requisite quantity of ink. The ink that the ancients wrote with, was of various kinds in its colours, and composition. The Romans in general made their ink of soot taken from furnaces and baths, though some of them wrote with the black liquid that is found in the sepiæ, or cuttle fish.

# Composition of different Inks.

The materials composing the principle ingredients from making the black ink, are generally gallnuts, copperas, and Arabic gum. The best gallnuts are hairy on the surface and hard and solid both within and without; good copperas is known by being of a sky-blue colour. Good Arabic gum is clear and transparent, and can easily be broken. The ink gets this blackness (which on white paper becomes fluent) from the ferruginous substance of the copperas, which is separated from its acidity by the gallnuts, a vegetable substance, the utility of which is to give the iron a blacker colour by means of adding to it an oily phlogistic. It is stated from a curious experiment, that the ink receives its blackness chiefly from the iron contained in the copperas; to prove this, let the nitrous acid be infused among the ink; immediately it will become white and transparent, because the same acid dissolves the iron, and from the different arrangement of its parts, proceeds its transparency; if after this an alkaline substance be infused to the liquid, the acid joins the alkaline and separates from the iron, and makes the ink appear in its original blackness.

### Common Ink.

Take six ounces of the best gallnuts, and let them be pounded in a mortar, or otherwise; take four ounces of logwood, and let it be cut or grinded into very small pieces, these mixed with four quarts of rain or river water, must be boiled together until half diminished. Then take two ounces of copperas made into a powder, and three ounces of Arabic gum, let these be also mixed and strained through a linen cloth; after this mixture has stood a few hours, it may be written with. The ink thus prepared is very fine, and makes the writing appear beautiful and shining.

# Another Method.

Take three quarts of rain water and sixteen ounces of pounded gallnuts, boil these on a slow fire until the liquor has diminished two-thirds, then throw into it two ounces of Arabic gum, which has been already dissolved in half a pint of vinegar, then add six ounces of powdered copperas, let this mixture boil for two hours longer, and then it may be bottled for use.

# To make White Ink for writing on Black Paper.

Take the shells of fresh eggs, perfectly free

from dirt, take out the inner rind, and grind the shells to the finest powder possible with clean water upon a marble stone well cleaned, the water and powder thus mixed must be put into a clean vessel and remain in it until the powder is settled to the bottom, then pour the water off, and let the powder be dried in the sun or gradually by the fire, and take gum ammony of round or oval pieces, white in the inner, and vellowish on the outside, well washed, and deprived of the yellow rind that covers it, let these be put into distilled vinegar, which will be found to become quite white within the space of twelve hours, this must be strained through a clean linen cloth and mix it with the powder of egg shells. This ink is so white that it can be distinguished even on common writing paper.

### Yellow Ink.

To make yellow ink is only required to boil a little saffron and gum mixed.

### Green Ink.

This ink is produced from buck thorn seed, boiled in water, wherein a little rock alum is dissolved.

### To make Blue Ink.

Blue ink is made by dissolving indigo, white lead, and gum, together.

# Red Ink.

Take four ounces of Brazil wood, a penny-worth of Roman alum, a pennyworth of Arabic gum, and two pennyworth of candied sugar. Let these be boiled together about half an hour over a slow fire in a pint of water, and then it will be ready for use.

It is quite easy to make inks of any colour that may be required. They are generally procured from strong decoctions of coloured substances used in dying, and mixed with a little alum and Arabic gum.

# To make Writing Ink disappear from Paper or Parchment.

Let equal quantities of quick lime and burnt bones reduced to powder be mixed well together, and this mixture being laid or spread on the paper or parchment for twenty-four hours, the characters will be completely effaced.

# Another Method.

If half an ounce of grey or yellow amber be ground with an ounce of oil of vitriol, or of aquafortis, and this mixture be brought with a pencil on each letter, they will immediately be effaced; but some water must afterwards be put on them, or the paper will become yellow.

# Another Method.

Rub a little oxide acid, first diluted in clear water on the writing, and then immediately rub it over with alum water, this will make the writing disappear rapidly.

This last method was given to me by my worthy and respected friend R. M. Piper, Esq. of Shepherd's Bush.

I have thus endeavoured to give my auditors a correct, but hasty, review of the materials by which the Art of Writing has been embodied and extended: had it been consistent with the general tenor of my professional pursuits, it would have been easy to accumulate a cumbersome and shapeless mass of all such reading as was never read on the subject before us; but my observations are not intended to instruct the students in their own peculiar topics of enquiry, nor confound the auditor of less obtrusive pretensions, by a display of useless It is my wish to combine, with the erudition. minute elucidation of the practical principles of the art, a popular exposition of its general history, and of the various forms it has assumed in different ages, and among various nations.

#### LECTURE V.

# GENERAL OBSERVATIONS, &c.

HAVING had occasion to descant on the utility of writing, as it applies to the common purposes of life, and the absolute necessity of its cultivation to the extention and perfection of the various departments of human knowledge, I should trespass too heavily on the patience of my auditors, were I to indulge in the repetition of sentiments so obvious and so easily understood; yet I cannot resist the temptation of introducing to notice a few cursory observations on the prepossessions that are usually entertained by some, against the Art of Writing, as the mere result of mechanical labour, neither deserving the honours, nor requiring the display, of mental excellence. The art of penmanship has been too frequently regarded by the idle, the ignorant, and the self-important classes of mankind, as the employment of patient drudgery, or frivolous perseverance-as the object of cultivation to those alone, who mistake a continued attention to minute and unim.

portant objects, for the assiduity of legitimate study, wasting their labour and their time in the formation of lines and curves, demanding no effort of the mind, and equally easy of performance to the philosopher and the school-boy. Within the last few years, indeed, these prejudices have been so widely circulated, that to write a correct and elegant hand, has been regarded in the circles of fashionable life, as a decisive proof of dulness and vulgarity.

The student and the man of letters found it necessary to comply with the general prepossession, by couching their correspondence in illegible characters; and so notorious was the aversion of the clergy to a legible and decent manuscript, that any individual in the middle ranks of life, whose penmanship was remarkable for incorrectness and inelegance, was said to write like a parson. The fop, who devotes one fourth of the day to the polish of his boots and the arrangement of his cravat, affects to be astonished that any individual of common sense should descend to so mean and so frivolous an art as that of penmanship, and the virtuoso, who investigates the antiquity of an Egyptian mummy, and composes dissertations on the webs of spiders, is afflicted and surprised at the devotion of mankind to pursuits so destitute of intrinsic dignity. To objectors such as these, it would

be easy to reply, that no art which contributes materially to the convenience and the happiness of mankind, is beneath the attention of the most exalted intellect; that if any thing be worth learning at all, it is worth learning well; and that if the Art of Writing be despised as frivolous and mechanical, by none but the able, the intelligent, and persevering, it will seldom be exposed to censure or derision. All excellence that depends on delicacy of external proportion, and on the just and elegant combination of those qualities that address themselves merely to the eye, might be termed mechanical by the superficial or the envious. The architect, when he decorates his columns, or proportions the various compartments of a lofty structure, might be denied the praise of intellectual exertion, because he operated on inanimate materials, and had recourse to the common laws of mechanical construction; nor as far as regards the mental power required for their conception, is there any intrinsic difference between the penman, who produces a piece of writing remarkable for its chastity of style, its simplicity and elegance, and he, who, by the arrangement and combination of stone and mortar, presents a fabric to the eye, according with the purest principles of art, astonishing the yulgar by its magnificence, and the man of genius and

of taste by the beauty of its outline. Is it true, indeed, that the impression of an architectural edifice on the mind of the spectator, is more solemn and more pleasing than the effect of a beautiful specimen of penmanship; but this impression is in a great degree independant of the skill or science displayed in its construction. The very magnitude of an architectural mass contributes to excite the pleasure, the wonder, or the veneration of the spectator, and the mind naturally associates with the contemplation of such a structure, the idea of expenditure of human labour necessary to its completion. But whatever delight is communicated by the contemplation of a beautiful specimen of penmanship, arises exclusively from the skill of its author. There is no reflection of well-known objects, as in the production of the painter, nor any materials of intrinsic expression, as in the works of the architect, to communicate those incidental, yet pleasing, emotions which are easily mistaken for the result of the artist's genius. Whatever merit the penman may claim, is exclusively his own, and in the formation of his letters, he is left to the operation of his individual task and skill, as freely and decidedly as the painter or the architect. It is to a comparison with the latter, however, that the penman has the most obvious pretention; and if

required to form a beautiful combination adapted to the convenience of life, and the extension of letters from lines, angles, and curves, as little merit can be claimed by him, who, with a combination of pillars and arches, contributes to adorn our dwellings, and communicate magnificence and beauty to our sacred edifices.

But the assertions of those, who contend that the Art of Writing requires for its improvement or perfection, only the patient drudgery of the ploughman or mechanic, is most strikingly and decisively refuted by a singular fact in the history of mankind. Notwithstanding the absolute necessity of the art to the common purposes of life, to the extension of intelligence, and the preservation of whatever discoveries have been useful, or whatever precepts, have been instructive to mankind; though every age, and every nation; every rank of life, and every scale of capacity, has been equally interested in its progress and perfection; and though the philosopher and the statesman have been indebted for their importance to its use, vet the united wisdom and ambition of four thousand years were necessary to its gradual advancement, even to comparative utility; and the inhabitants of modern Europe alone have enjoved the full benefits of the Art of Writing.

Among the modern nations of the eastern world, the Persians and Arabians are condemned to the employment of alphabets extremely complex in themselves, and so encumbered by the use of points and auxiliary signs, as to be burthensome to the memory, and unadapted to the purposes of expedition and facility. The Hebrew letters were only calculated for historical records, and other writings requiring stability, rather than expedition. Their letters were incapable of combination, and in some instances so little distinguished from each other, that a sprinkle of the pen would so disfigure their form as to involve a whole passage in obscurity. The Greeks, the most refined and ingenious people of the ancient world, had no other alphabet for the common purposes of life, than their historical characters, and so unsusceptible are they of rapid combination, that many of their letters require two or three distinct risings and fallings of the pen. So sensible were the Greeks of these imperfections, that being unable to adopt any complete and regular system of joining, they invented a number of arbitrary and complex abbreviations, which had no resemblance to the letters for which they stood, and which still form one of the most serious obstacles to the attainment of the language. The Chinese

have no alphabet at all, but by the intricate combination of a few hundred characters, intended as the lineal representatives of particular modes of thought and external object, are only able to express their ideas upon paper obscurely and imperfectly.—Their written composition has all the complexity of arbitrary characters, and all the obscurity of hieroglyphics. The alphabet of the Greeks was adopted by the Romans, with such alterations only, as by reducing the letters to shapes more perfectly mechanical, rendered their combination and formation still more difficult. Embarrassed by the imperfection of their alphabet, and by the slowness of the process with which the writing or engraving of long inscriptions was effected, they substituted in some instances the initials of the words for the words themselves, and arbitrary marks for the terminations. This mode of writing was adopted in the dark ages by the monkish poets and historians, and though some antiquarians have attempted to deduce our present alphabet from the intermixture of the Saxon with the Roman, yet it was in reality accomplished by a different process. The clerks in our courts of law, and the revivers of learning, endeavoured for convenience to round off the angular points, and run into each other the perpendicular or horizontal projections of

the Roman letters, this process in time, gave origin to the present engrossing hand, and that hand was refined by degrees into the present alphabet.

On the taste, the perseverance, and industry of the individuals by whom this change has been gradually effected, it is needless to descant. An ardent zeal for the excellence and progress of the art, and an indefatigable perseverance in its cultivation and improvement, were the characteristics of these eminent men. They permitted no difficulty to overcome their enthusiasm; no obstacles to retard their pursuit of practical perfection. In their farthest advances; struggling to go forward; in their highest flights, still wishing to be higher; always comparing the future with the past; always imagining more than they could do.

Emulation secured them from the chilling influence of neglect, while patronage and prosperity only tended to excite them to still more splendid and successful efforts. The excellence that they had cultivated in adversity; the opulence that awaited their latter exertions enabled them to display; and a Johnson and a Shelly, after surmounting the obstacles presented to their exertions by the domestic troubles of the seventeenth century, were enabled in a future period of peace and patronage, to raise a great

and permanent reputation on the materials provided during the interval of obsurity and seclusion.

To the candid and liberal enquirer, the exertions of these eminent individuals will present the most cogent claim, to those who have ventured to tread in their footsteps by attention and laudable industry: when so much excellence has been attained, even perfection in their successors will lose its just applause, from the effect of comparison. The inventor of the present system, while he rejoices in his good fortune, cannot but be aware how much more ably and successfully it would have been enforced and developed by his learned predeces-If he has done something, how much more might have been effected by superior talents and undistracted application? In an enthusiastic zeal, however, for the extention of the art, he will not yield to the most able of its professors; nor while he is conscious of the talents and the application requisite to its improvement, will he easily admit that even the most exalted intellect is debased or degraded by an application to the art. Even those who can pay their tribute of admiration to none but the abstruce and scholastic accomplishments, need not be ashamed of an occasional attention to more useful, but less dignified, pursuits.

In my preliminary observations, after tracing the slow, and gradual progress of the Art of Writing through a long succession of ages, and been taught by the evidence of history, how rarely the exertions of the most industrious students are rewarded by any unexpected discovery in the paths of knowledge, the individual whose humble efforts have been submitted to the public, may surely congratulate himself on the success that has attended his endeavours, without incurring the imputation of egotism or impertinence.

Having been the fortunate promulgator of new facilities towards the acquisition and completion of the art, I do not regard it as the least of my rewards, that I have now the opportunity of addressing so respectable and numerous an auditory; the attention with which you have listened to my observations, is at once a proof of the interest you feel in the art which I have attempted to elucidate, and of that candour with which every fair and honest attempt to instruct or to gratify a British public, is uniformly encouraged.

I take my leave, therefore, Ladies and Gentlemen, with sentiments of the most sincere and ardent gratitude; and not without an anxious hope, that between you and me, the pleasure and advantage have been mutual.

## To Young Gentlemen and Ladies.

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# TO YOUNG GENTLEMEN.

Ye British youths, our age's hope and care,
You whom the next may polish or impair,
Learn by the pen those talents to insure,
That fix e'en fortune, and from want secure.
You with a dash in time may drain a mine,
And deal the fate of empires in a line;
For ease and wealth, for honour and delight,
Your hand's your warrant, if you well can write.

# TO YOUNG LADIES. OF MITTERNET

Ye sparkling fair, whose gentle minds incline
To all that's curious, innocent and fine;
With admiration in your works, we read
The various textures of the twining thread.
Then let the fingers, whose unrivall'd skill
Exalts the needle, grace the noble quill.
An artless scrawl the blushing scribbler shames;
All should be fair that beauteous woman frames.
Strive to excel, with ease the pen will move,
And pretty lines add charms to infant love.

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## Instructions for Plate A.

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NEW AND UNIVERSAL METHOD OF ACQUIRING

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ART OF WRITING

# Analysis and Memory :

BY

and the grant

By which a great deal of Labour and Time may be saved in its Acquisition;

INVENTED BY J. CARSTAIRS.

# VIOLETTICS INSTRUCTIONS FOR PLATE MARKED

Α

The method of writing laid down in the following pages is recommended to teachers in general as peculiarly adapted to children, to persons of slender capacities, and to all who are unacquainted with the first elements of penmanship. It has been the endeavour of the author to resolve the alphabet into some of its first principles, and thus to assist the conceptions, and exercise the ingenuity of the learner; while he has avoided the extreme of prolix and unnecessary simplification. The pupil having

# Instructions for Plate A.

been taught to make with facility the strokes attached to each particular number, will combine them to each other, and form them into letters with promptitude and pleasure. The figures of reference too, being carried no farther than twelve and seventeen, the shape and position of the strokes will be more readily ascertained and perfectly remembered in the case of tuition by the monitor, than if the whole alphabet were numbered.

The characters in the first line of the large plate (A.) comprehending the elements forming a majority of the letters of the alphabet must be got by heart, by writing them frequently, so that the learner may be enabled to know the form of each character separately as they stand under each individual figure. When this is accomplished, the teacher must desire the pupil to set the character that stands under any figure that he may request; until the pupil can sufficiently retain the whole of the characters in his mind. The pupil may then be taught to join the different characters together, so as to form the letters in the alphabet; thus the characters under the numbers 1 and 2, form the letter a,—those under 3, 2, and 4, form the letter, b,-5, 6, and 7, the c, -1, 3, 2, the d,-thus go on to join the characters together, which will most readily form

## Instructions for Plate A.

into letters. Then the pupil may be made to join the letters into words, as the words uncommon, union, or any other easy word in the second line of the same plate, always observing to write a few copies of the characters every day, so large as to be at least four inches in height. This will give the free use to the fingers and pen, and enable the pupil to write a smaller hand with uncommon ease and steadiness.

When the instructions given for the plate A, have been attended to, and the pupil has arrived at some degree of freedom in the use of the pen, he may occasionally attempt to form the whole alphabet from the characters in the plate (marked B.) The author has, from long experience in teaching, found that great advantage is derived from tracing the writing through a fine sheet of paper, by laying it over the writing intended to be copied. Bank post paper will generally answer best for this purpose, as it is of a very fine texture, and will also bear the ink well when written upon. Large hand will commonly admit of tracing in this manner, and it can be distinctly seen through the fine paper. This latter method is rather expensive, and would not be economical enough for charitable institutions; yet writing would be sooner acquired in this way, and the pupil attain greater perfection in its right formation. If Instructions for Plate B.

this plan be faithfully followed by the master, he will find its ultimate advantage.

INSTRUCTIONS FOR PLATE MARKED

This will give

 $B_{\bullet}$ 

The characters in the plate (marked B.) when properly combined, form the whole of the alphabet. They are on a smaller scale than the former, but ought frequently to be written at first commencement, two or three inches in height, as may be thought most convenient, and when the pupil is drawing towards completion, he may be allowed to finish his large hand the same size as in this plate. Here the learner must be taught to form the letters from the characters, and the letters into words, as in the former plate. An example is given in the second line. The whole alphabet may be former thus:—

1 and 2, form the a,—16 and 4, the b,—5, the c,—1 and 16, the d,—7 and 5, the e,—13 and 14, the f,—1 and 15, the g,—6 and 8, the h,—2, the i,—15, the j,—6 and 9, the k,—16, the l,—10 twice repeated, and 8, form the m,—10 and 8, the n,—1, the o,—3 and 8, the p,—1 and 17, the q,—7 and 11, the s,—16, the t,—2 and 2, the u,—8 and 4, the v,—2, 2, and



V. M. P.R. S. M. N. N. S. S. N. S. M. S. W. M.

# Instructions for Plate B.

4, the w,—12 and 5, the x,—8 and 15, the y,—4, 7, and 12, the z.

When the learner is proficient in forming the letters readily from the characters, he must then endeavour to know the numbers of each character without having the numerals placed above them. As soon as this is properly attended to and accomplished, the master should excercise his pupils in writing any word that he may chuse to dictate by the numbers of each character, until the word is completed; thus, for instance, we shall take the word command; the letter c, is number 5, and the o, number 1,—the m, 10, 10, and 8,—the next m, the same,—the a, 1 and 2,—the n, 10 and 8,—the d, 1 and 16; and so on for any other word.

From being able to write any character from the number proposed, the pupil will have acquired the just form and proportion in his mind of each character or letter. This object, which is seldom attained in two or three years by the common mode of teaching, the author will engage to accomplish by this method in a few weeks. Any teacher of writing who tries this method will find it a pleasure to himself while his pupils are improving; at the same time it will be more an amusement to them, than considered a task.

An Entirely New Plan, &c.

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# AN ENTIRELY NEW PLAN

# IMPROVEMENT IN BUSINESS HAND WRITING

By a peculiar movement of the Pen.

Containing a curious Classification of the Letters combining the excellencies and uniform neatures of English Mannscript;

Invented and taught by J. Carstairs.

A TURN I INDIVISE WHEN the time, the labour, and the expense that have hitherto been expended in the cultivation of the Art of Writing, and the frequent failure of talent and perseverance beneath the instruction of the most able masters, are justly estimated, the utility of a publication, elucidating the principles on which the author has taught a great number of pupils to write with correctness, elegance, and rapidity, is sufficiently evident. To the fathers of families, therefore, to those who have derived but trivial advantage from the old system of tuition, to

An Entirely New Plan, &c.

the masters of academies, who wish to promote the rapid improvement of their scholars at the least expense of time and labour, and to all who are anxious to accomplish in a few weeks, what is now, according to the old systems of penmanship, imperfectly acquired in two or three years, the method laid down in the following pages, will be found a valuable and useful acquisition. The number of pupils who have experienced, and are willing to testify, the benefit of these instructions, is the best security, the author hopes, for the correctness of his principles, and the acommodation of his system to every degree of knowledge and capacity.

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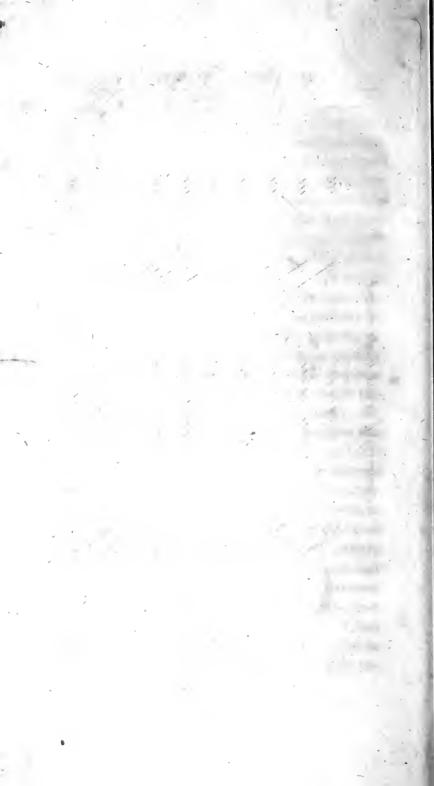
the masters of readers is, also tish to promote the repoid improvement of their sichlars at the least energy is the least energy is the last energy of the last energy which is a sow, an cortain of the last energy in the last energy sequenced in two or three manship, imper early sequenced in two or three pages, the nethod works are in the following pages, will not true a reason or the sequence.

To produce the command of the arm, so necessary to free writing, I find it expedient in the beginning to tie up the fingers, in order to prevent the motion of the joints—I tie a piece of tape, about eight inches long, round the first and second fingers, and the first joint of the thumb, with the pen held betwixt them, the pupil in consequence is compelled to move the arm to form the letters.

In like manner, the third and fourth fingers are tied up, that they may be kept in their proper position. I tie tape to them also, so as to bring them sufficiently under the hand, that the surface of the nails may run on the paper;—this is done by taking a piece of tape and tying the middle of it just immediately between the nails, and the first joints of the third and fourth fingers, then with the two ends of the tape, bring the fingers under the hand, so as to admit the tape to be fastened round the wrist.

CARSTAIRS SYSTEM

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(See the plates for the genuine positions of the hand.) The chief intention of tying the upper fingers and thumb, is to hinder the too flexible motion of them when the pupil is endeavouring to learn the larger movements. Each movement ought to be acquired distinctly and correctly. Now if the fingers were allowed to move, while the learner is acquiring the larger movements of the arm and hand, the consequence would be that the pupil would seldom or ever obtain any one of the movements completely from the natural tendency every one has, (especially those who have learnt the old methods of writing), of using the thumb and first and second fingers.

all those who wish to gain the right command of the pen, will be to have the free and easy movement of the arm, at the same time, the learner must take peculiar care to sit in a right posture. The best position is to sit perfectly upright. Those who have a desire to lean forward (which I do not at all recommend) ought to lean on the left arm, and to keep the right arm light, and at full liberty, so as to move in any direction at pleasure. Do not let the right arm rest at all, or in other words, as light as possible. Place the copy-book, or sheet of paper you intend to write upon, straight before

you, so as to be parallel with the table or desk: begin the first line or column in plate No. 1, and endeavour to form the loops, (which are in the shape of a long s,) uniform with each other, observing while you are performing this, that in every motion made by the pen, the arm must move easily on the surface of the nails of the third and fourth fingers. (See my observations on the positions of the hand, &c.) The pen is not to be taken off from beginning to end: both up and down strokes must be made fine in this line.

When a free and easy movement is in some measure acquired in the practice of the characters in form of the long s, proceed to the line of the m's. Here in this line, as in the former, the pen must not be taken off until finished, and continue each succeeding m by means of the loops. In the line of h's it will be observed that they loop each other without having recourse to the additional loop. The fine strokes must be taken distinctly from the bottom of The whole arm must move in a each turn. back direction by the flexile movements of the elbow and shoulder joints. A greater number of each letter may be continued in each column than is given in the plate; the more the better, as will conduce to still greater freedom;

Three m's are given in the next column for

the practice of the pupil, the loop is rather different, but will join equally easy. Proceed with the y's and n's in the same manner as the other lines.

Do not squeeze the pen too much between the fingers; keep it quite easy, without pressing too hard on the paper. Very large sheets of paper will be best to practise upon (not less than two feet square), and the columns continued from top to bottom without lifting the pen; and the pupil must be careful to have sufficient ink in the pen at the commencement of each column.

If learners should find it difficult to keep the pen on down the whole column, let them take a dry pen, that is to say, a pen without ink in it, and exercise the arm down the columns, this will give the pupil confidence; or he may trace over the copy of the teacher, or if he thinks proper he may trace the columns (with a dry pen), in the plates of this work.

By frequently tracing or imitating with a dry pen, the pupil will naturally perform with less reluctance, being aware in that case, that he is not spoiling the pages of his copy-book, as would be the case in many instances, when ink is used, and the pupil finds himself awkward in the performance. Those who find that they cannot keep the columns straight down the

paper, let perpendicular lines be ruled at proper distances down the paper, and let the pupil write down between them, and be sure to write each letter or word exactly in the middle of the lines with the extremity of the long s, touching the ruled lines on each side, all the way down the page.

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#### Lesson Second.

# LESSON II.

In this lesson, Plate No. 2, the long letters are made use of, and the pupil will generally find them rather difficult at first, on account of their length, but a little practice will make them uncommonly easy if the movement be properly attended to, which I have noticed in the first lesson.—Before the learner commences with this lesson, he ought to be thoroughly master of the former. The same must be observed in every succeeding lesson. Every letter must be imitated correctly as in the plate. Inat tention in this particular might give the learner an inclination to a careless habit, in shaping each letter in his general writing. Each line in this lesson must also be written without lifting the pen from the paper.

The b's and f's join each other. Clear and open loops to the b's and f's, &c. is indispensably necessary on two accounts, first, because they join the more readily; and secondly, as

it is agreeable to modern taste.

#### Lesson Second.

All the letters formed from the o, namely, the a, d, g, and q, great attention is necessary to make them perfect, and the chief difficulty is in the formation of the o part, in joining the fine stroke to the o, the pen frequently goes to the right, or the left of the fine stroke, and gives the a the appearance of two letters, namely, like e, i; and the g often has the shape of e, j or a long s; this I wish the learner to be very particular in, and to mind when he has taken the fine stroke of the o up, to come exactly back upon it, in the practice of g, q, and a, in this lesson. I have given a line of a's, and a line of r's, to practise these with the assistance of the loop, to prepare for the next lesson, which is done entirely upon the principle of looping. It will be seen that the system is completely founded on the looping of letters and words together.

The pupil ought to practise from twenty to one hundred pages at each lesson. Some objections may be raised against this, on account of the great waste of paper, but those who are anxious for economy in paper, may let the learner practise on slates, as one or two pages can never answer the purpose, because the learner ought to have sufficient exercise in the system to familiarize him in it; and this will not only give confidence, (which is a grand

#### Lesson Second.

object obtained whatever is learnt), but a more rapid improvement is to be expected by extensive practice. The quantity of practice I have recommended in this lesson, ought also to be followed in every lesson.

The teacher must be extremely careful to make the learner move on the surface of the nails of the under fingers throughout all the exercises, and to this end, the under fingers must be continually tied, until the learner has obtained a habit of holding the hand correctly; without which, no person can attain a true method of writing.

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# Lesson Third.

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# LESSON III.

It will first be requisite to consider the difference between the formation of the x, in the first column, and the common mode of making it.—The old method of making the x, is to give it the shape of two c's, one inverted, and the other in its right position. As the manner of forming the x is always found difficult without taking off the pen, the form of the x, given in plate No. 3, will generally answer the purpose in running-hand, and can be made with great ease, without lifting the pen from the paper. Let it be noticed here, that the first part of the x resembles very nearly the first part of a small m, rather turned to the left at the bottom, the second part is like a small i, a little turned at the top towards the right. The pupil should commence with the first part of the x, as if he intended to form the first part of an m, observing to return upwards on the stroke he came down with; then return down again on the stroke he went up with, forming the second

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#### Lesson Third.

part something like the shape of an i, as mentioned above, without taking off the pen, and so continue keeping on the pen from x to x, by the help of the loops, until the column is completed. The e is so very simple, that it will not be necessary to give a long direction about it, only be particular to make a clear, open loop in the e itself. The o'l have already sufficiently explained in the second lesson. ers often find the s rather difficult when the pen is kept on. It is nearly as easy as any other letter, if we attend properly to the bringing of the pen back, round the turn at the bottom. When the s is formed, return steadily round the bottom in a retrogade movement from the dot of the s, so as to keep on the line. A little practice will soon confirm this into a habit. In making the t, the pen must return up the down-stroke, and form a small loop like an o in the middle of it, and continue the fine stroke, which serves as a crossing to the t, and admits of being joined readily with any letter that may follow it. the u, which is commonly in the form of two i's. the down-stroke returns upon the up-stroke, as in the o, but is not turned at top. The u and w are made nearly on the same principle.

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#### Lesson Fourth.

# LESSON IV.

In the classification of the letters lesson, recourse is had to the long letters, to serve instead of loops to join with the small ones; but if the loops be preferred, they may be used as often as the pupil pleases. Any letter in the alphabet can be connected, in the same manner as in plate 3, according to the fancy or inclination of the learner. The first line in this lesson is nearly the same, either from the top or bottom of the column. Writing is always said to be the most correct, when the letters appear well shaped, even, and uniform, when viewed upside down: in performing this line, the bottom of the h must come nearly opposite, or rather below that part of the y, where the fine stroke crosses it; otherwise the perpendicular position of the line of movement cannot be preserved, nor will the letters stand under each other. A single trial will convince the pupil of this. The same position of sitting, movement of the pen, holding of the pen, and

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Published by J. larstairs, Nov. 30. 1813.

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#### Lesson Fourth.

not taking off the pen until each column is finished, as have been requested and recommended in the foregoing observations, must invariably be persisted in. Let it be understood here, that I am the more strenuous that these things should be most rigidly acquiesced in, on account of the freedom and quickness which is thereby acquired; without these requisites, the learner need not expect much success; but on the contrary, by adhering strictly to the instructions given, he may look forward with hope to gain all possible degree of perfection. The pliable motion of the fingers may be used throughout the whole of the lessons, but not without the free movement of the arm at the same time.

In the second line, or column, great care must be taken to form the a directly opposite to the middle looping of the f. The a's are to be placed perpendicularly under each other, and the f's to run parallel. In the third line, containing the hc, some difficulty may arise in giving the c its proper shape, by having to return back on the fine stroke round the top after the dot is made.

The c ought commonly to be made on the same principle as the o, except in making the dot, which a little practice will soon perfect. In the line hd, be very careful to join the long stroke of the d close in contact with the back

## Lesson Fourth.

of the o. When the d is made in the form it has in the plate, some are apt, in coming down with the back stroke, to go to one side of the fine stroke that is taken up from the o part, and in this case, the d has the form of two letters in the shape of ol, which must be avoided as much as possible. The k is made every way like the h, except in the middle of the last part, which is in the form of an r, often made by many. If there should be any difficulty in making the last part of the k, that part should be practised by itself, until it can be written uniformily.

The following Monosyllables may be joined together by the assistance of the loop given in the first Lesson, viz.

and ino

Ak, ek, ik, ok, al, el, il, ol, am, em, im, om, an, en, in, on, ap, ep, ip, op, up, ar, er, or, ur, as, es, os, us, at, et, it, ot, ut, av, ev, iv, ov, uv, aw, ew, ow, ax, ex, ix, ox, ux, ay, ey, oy, az, ez, iz, oz; bla, ble, bli, blo, blu, bra, bre, bri, bro, bru; cha, che, chi, cho, chu, cla, cle, cli, clo, clu, cra, cre, cri, cro, cru; dra, dre, dri, dro, dru, dwa, dwe, dwi; fla, fle, fli, flo, flu, fra, fre, fri, fro, fru; gla, gle, gli, glo, glu, gra, gre, gri, gro, gru; kna, kne, kni, kno, knu; pha, phe, phi, pho, phu, pla, ple, pli, plo,

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#### Lesson Fourth.

plu, pra, pre, pri, pro, pru; qua, que, qui, quo; sca, sce, sci, sco, scu, sha, she shi, sho, shu, ska, ske, ski, sko, sku, sli, slo, slu, sma, sme, smi, smo, smu, sna, sne, sni, sno, snu, spa, spe, spi, spo, spu, sta, ste, sti, sto, stu, swa, swe, swi, swo, swu; tha, the, thi, tho, thu, tra, tre, tri, tro, tru, twa, twe, twi, two, wha, whe, whi, who, wra, wre, wri, wro, wru.

From the foregoing classification and combination, every individual letter of the alphabet is kept in continual practice, while a continuation of each letter separately is always in command. Freedom, regularity, and quickness, are consequently the result, for by writing the letters one perpendicularly under the other, without lifting the pen, the learner is constrained to keep the arm easy and light, and the hand is not drawn out of its proper position, as it frequently is in the common mode of writing in a horizontal direction, where the true position of the hand has not been inculcated by training, and confirmed by habit.

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## Lesson Fifth.

## LESSON V.

When the pupil has gone through the different combinations of the letters in the plates 1, 2, 3, and 4, and can do them with facility, without lifting the pen in each column, he may commence with the words in the plate marked 5. Be particular that the up-strokes are taken from the bottom of each turn of the m's, by doing so, it will give the writing a free and open appearance. I recommend here, that the pupil should write a great many more words than are given in the columns of the plate: not less than 20, without taking the pen off; this will assist very much towards gaining a free use of the arm. In coming round with the strokes that join the words together, be sure to move the whole arm, and bear the pen quite light, so as to make the joining strokes as fine as they

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are in the plate. When the words in the plate have been written repeatedly, the following easy short words may be written in columns in the same manner:—amend, mind, many, men, mine, wind, come, then, whom, want, wine, land, time, tame, fame, home, lame, poem, mend, mild, mine, minim, mint, round, money, mourn, morn, main, mental, rind, roman, grand, game, form, found, frame, member, move, mount, warm, commend.

# Also the following may be practised if thought necessary, viz.

Abase, abhor, abide, about, abroad, abrupt, absent, absolve, absurd, accept, acquire, addict, address, adjourn, admit, adore, adorn, advance, afar, affair, affirm, affright, against, alarm, alike, allude, alode, amaze, amend, amends, amidst, among, amuse, anoint, apart, approach, approve, arise, arrest, ascend, aspire, astray, atone, attack, attempt, attire, avail, avenge, avoid, await, awake, away; because, become, before, befriend, begin, behave, behead, behold, belief, believe, belong, belove, beneath, benight, bequeath, beset, beside, bespeak, betwixt, bewale, blaspheme, bureau; canal, carouse, collect,

commerce, complain, complaint, compound, compel, comply, compose, compute, conceit, concert, conduct, confine, consume, contempt, contend, content, contemn, convey, correct, corrupt, create; debar, deceit, deceive, decide, declare, decoy, decease, deduce, deduct, defect, defend, defence, defer, defy, define, deform, defraud, degrade, delight, denote, depart, depose, depress, depute, derive, describe, desire, despite, despond, destroy, detect, detest, devise, direct, disarm, disband, disburse, discard, disclaim, discount, discourse, disjoint, dislike, dislodge, dismay, dismiss, disown, dispel, displace, display, dispose, dispraise, disprove, disrobe, dissent, disserve, distaste, distinct, distort, distrust, distract, disturb, disuse, divert, divine, dragoon; effect, elope, emblem, embark, embroil, emit, enchant, enclose, encroach, endear, endorse, endure, enforce, engage, enjoy, enlarge, enrage, enrich, enrol, ensue, enthral, enthrone, entice, entire, entreat, espouse, evade, event, evince, exalt, excel, excuse, excite, exclaim, excise, exempt, exert, exist, expand. expanse, expend, explode, expose, extend, extort, extract, extreme; fifteen, forearm, foreseen, foreshew, forespeak, forethink, forget, fourteen, forsworn, fulfil; gallant, gazette.: henceforth, hereby, herein, hereof, himself: imbrue, imbuse, immerge, immerse, impair, im-

pale, impend, implant, impress, imprint, improve, infect, infest, infirm, inflame, inflict, infuse, ingraft, ingrate, inject, inscribe, inslave, insnare, instil, instruct, insure, intense, intrigue, intrude, intrust, inverse, invert, invest, invite; mischance, miscount, misdeed, misdoubt, misgive, mishap, mislead, mislike, misname, mispend, misplace, misprint, misrule, mistake, mistrust, molest, morose; neglect, nineteen; obstruct, obtain, occur, offence, omit, oppress, outdo, outlive, outstrip; partake, pearmain, perform, permit, perspire, pertain, perverse, pervert, polite, portend, predict, prepare, prevail, prescribe, preserve, pretend, project, promote, pronounce, propose, propound, prorogue, protect, protest, purloin, pursuit; rebate, rebuke, recant, receipt, recite, recline, recourse, reduce, refer, refit, regain, rejoice, relate, relax, rely, remark, remind, remit, repair, repass, replete, repose, repress, reprieve, reprint, repulse, reprove, restraint; resume, retail, retract, retrench, revere, revolve, reward, robust, romance; scrutoir, sedan, seduce, select, shalot, sixteen, subject, subjoin, sublime, submit, suborn, subtract, supine, suppose, supreme, surmount, surpass, survey, survive, suspense; themselves, thereof, thirteen, traduce, transact, transcend, transcribe, transform, transgress, translate, transplant, transport, transpose, trepan; unapt,

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## Lesson Fifth.

unarm, unbar, unbend, unbind, unbolt, unclasp, unclothe, unclose, uncut, undress, unfair, unfit, unfold, ungain, unglue, unhasp, unheard, unhinge, unbook, unhorse, unburt, unkind, unlace, unlike, unlock, unmade, unman, unmask, unpaid, unripe, unsafe, unsay, unscrew, unseen, unsound, untaught, unteach, untie, untrue, untruth, untwist, upon; whereas, whereby, wherein, whereat, whereto, wherewith, withal, withdraw, without, withstand.

... When the movement of the whole arm is well accomplished, and the position of the hand is completely acquired by the learner; the next step will be to acquire the movement of the hand, and the part of the arm from the elbow to the hand. The learner must commence this movement by making characters in the form of ovals, or similar to the letter o; continuing the pen on the paper, and going round repeatedly on the same out-line as quick as possible. (See the plates). When the pen has gone round one of these ovals, or o's, for about twenty or thirty times, the learner must apply the same facility of movement to the writing of easy letters and short words, then to return to the same process of making o as before, until he has confirmed this movement by being able to write quick and easy. That the learner may arrive as much as

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possible at perfection in the Art of Writing, he may be allowed to use the motion of the fingers, in combination with the movement of the arm, and this will assist very much in giving a true shape to the letters, but the use of the fingers must never be allowed, until after a confirmed habit of the former movement is acquired. When words are introduced for practice in large hand, short and easy words will be found most suitable at first. Every word must be written without lifting the pen, and this will be found to give great command and freedom. Long words may be next introduced, but in all cases each word must be written without lifting the pen. When the learner is confirmed in writing a good large hand, he may then proceed to the acquirement of a running or business hand, but even when he is learning running hand, he ought to keep up the practice of large hand in all the movements, as this will assist him much in giving a true shape to the letters in running hand; as well as boldness, firmness, and stamina in the general writing.

The horizontal ovals with the words improvement, and monumental, included, are intended to give a free action of the hand from left to right. The learner ought to practise several of these ovals in the first instance, indeed several

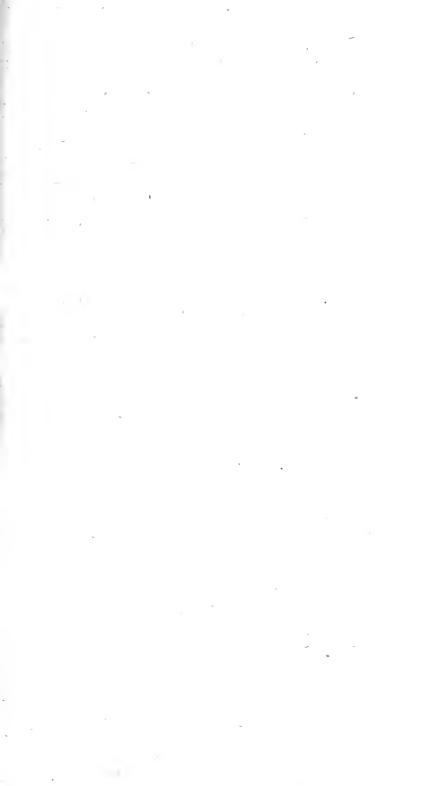
pages should be filled with them previous to commencing with the words. Then endeavour to write the words by the very same movement, (I mean the free motion of the hand with the under fingers in full play on the paper), that is to say, as the pen moves on the paper, the under fingers must move just as much at the same movement, so that if a pen were fixed to the under fingers, it would produce the same word at the same time, that the pen which is held with the upper fingers is made to produce.

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## LESSON VI.

The words of this lesson (plate marked 6,) must be done precisely in the same manner as the former lesson. The only difference between this and the preceding lesson is, that longer words are given here to combine with the up and down movement of the arm, and the side movement also from the left to the right.

The following words are to be practised in those given in the plate.

Improvement, comprehend, grammarian, commissioner, commonwealth, innumerable, inconvenience, leamington, bombardment, triumphant, commendation, remuneration, importance, monumental, decamptment, countryman, countermand, tantamount, symmetrical, countenance, wellington, commandment, compliment, contemperament, contemplation, communication, necromancer, remember, misenployment, immoveable, immortalize, &c.

Likewise all, or any of the following, viz.

Acceptable, accessary, accuracy, accurately, admirable, admiralty, adversary, alabaster, amiable, amicable, annually, answerable, apoplexy, applicable; caterpillar, ceremony, charitable, comfortable, commentary, commonality, competency, conquerable, controversy, courtiously, cowardliness, creditable, critically, customary; damageable, difficulty, disputable, efficacy, elegancy, eminency, exemplary, exquisitely, formidable, gentlewoman, gilliflower, governable, graciously, habitable, honourable, literature, luminary, malefactor, matrimony, measurable, melancholy, memorable, mercenary, miserable, momentary, multiplicand, multiplier; navigator, necessary, numerable; ordinary; palatable, pardonable, parliament, passionate, penetrable, pensioner, perishable, persecutor, personable, pin-cushion, practicable, preferable, profitable, promisary, prosecutor; reasonable, reputable; sanctuary, seasonable, secretary, separable, serviceable, solitary, sovereignty; speculative, stationer, statuary, sublunary; temporary, territory, testimony, transitory; valuable, variable, variously, violable, virtually, voluntary, utterable; warrantable, weather-beaten, abstemious, absurdity, acception, accommodate, accompany, accountable,

addition, adventure, adversity, affection, affinity, affirmative, affliction, agreeable, allowable, ambitious, anatomist, annuity, antagonist, antiquity, apology, apostolic, apprenticeship, arithmetic, ascension, asparagus, assertion, astonishment, astrologer, astronomer, attraction, reversion, audacious, authority; barbarity, benevolent; calamity, captivity, carnation, chronology, collection, combustion, commendable, commisserate, commission, commodious, commodity, communicate, communion, companion, compassion, conclusion, condition, confession, confusion, continual, contributor, convenient, conversion, conviction, convulsion, correction, corruption, courageous, creation; declension, deduction, deformity, deliberate, delicious, deliverance, deplorable, desirable, destruction, devotion, discernable, discovery, distinction, distraction, divinity, division, dominion, doxology, duration; edition, effectual, enumerate, erroneus, executor, executrix, experiment, experience, expostulate, expression, extortion, extravagant; felicity, felonious, forgetfulness, formality, foundation, fraternity, frugality, futurity; geography, geometry, gratuity; habitual, harmonious, historian, historical, humanity, hypocrisy; idolater, idolatry, illustrious, immediate, immensity, immoderate, immovable, impatience, impenitent, impiety, impression, impurity, incessantly, inclinable;

encouragement, incredible, industrious, infection, infirmity, ingenious, ingredient, inheritance, iniquity, instruction, interpreter, invention, invincible, invisible, irregular; luxuriant, majority, malicious, melodious, magician, memorial, methodical, minority, miraculous, morality, mortality, mysterious; nativity, necessity, nobility, notorious; obedient, objection, obscurity, observable, obstruction, occasion, omission, opinion, oppression, original, outrageous; particular, peculiar, perfection, permission, perpetual, persuasion, petition, philosophy, physician, plantation, possession, posterity, precarious, preservative, presumptuous, prevaricate, prodigious, production, profession, promiscuous, prophetical, proportion, rebellion. reception, recovery, redemption, reduction, reflexion, relation, religious, remarkable, ridiculous; salvation, satyrical, security, severity, significant, sincerity, society, sobriety, subjection, submission, superfluous, superior, superlative, suspicious; temptation, tobacconist, transaction, transgression, tumultuous, tyrannical, vain-glorious, variety, vexatious, victorious, virginity, voluminous, unanimous, unblamable, unavailing, unchangeable, undutiful, unfortunate, unmannerly, unmarried, unmerciful, unnatural, unsavory, unsearchable, unspeakable, unusual, unworthy; accidental, altogether, ana-

baptism, apprehensive; benefactor; calimanco, commentator, comprehensive, correspondence; detrimental, disadvantage, disaffected, disagreement, discomposure, discontented, discontinue, disinherit; everlasting; fundamental; incoherent, inconsistent, independent, inoffensive, instrumental, intercessor, intercession, intermeddle, intermixture, introductive; legislative; manufacture, memorandum, misdemeanor, moderator; operator, opportunely, over-burden; regulator; sacramental, semicolon, superstructure, supervisor; unacquainted, unadvised, unbecoming, undefiled, undertaker, undivided, universal, unprepared, unprovided; whensoever; animadvert; legerdemain; misapplied, misapprehend, misrepresent, misunderstand; nevertheless; superabound, superinduce, superintend; actionable; circulatory, conscionable, customarily; dedicatory, dictionary; expiatory; fashionable; figuratively; judicatory; marriageable; ordinarily; passionately, pensionary; questionable; stationary, supplicatory, voluntarily; abominable, affectionate, apothecary; commemorable, commendatory, commissioner, compassionate, conditional, considerable, continually; degeneracy, deliciously, honourable; effeminacy, episcopacy; ginable, imaginary, immediately, impenetrable, impracticable, incomparable, incorrigible, in-

estimable, innumerable, insatiable, inseparable, intolerable, inviolable, irregularity; maliciously; notoriously; observatory, occasional; parishioner, preparatory, recoverable; traditional, tyrannically, victoriously, unalterable, unanswerable, uncharitable, unconquerable, unfortunately, ungovernable, unnecessary, unpardonable, unreasonable, unrighteously, unseasonable, unsufferable, unutterable; absolution, acceptation, acclammation, accusation, admira-. tion, admonition, advantageous, affection, affirmation, aggravation, alphabetical, alteration, ammunition, apparition, apostolical, application, apprehension, approbation, arithmetical, artificial, avocation; benefaction; calculation, catechetical, celebration, ceremonial, christianity, chronological, circulation, circumcision, commendation, composition, comprehended, condemnation, condescension, confirmation, congregation, conscientious, consternation, constitution, consummation, contraction, conversation, corporation, crucifixion; declaration, delineation, demonstration, deprivation, desolation, detestation, deviation, diminution, disagreeable, disobedience, disputation, distribution; education, evangelical, exaltation, exclamation, excommunicate, expeditious, explication, exportation; fallibility, fomentation; genealogy, generality, generation, geographical,

geometrical; habitation, hospitality, hypocritical; imitation, immaterial, immorality, imperfection, importunity, imposition, impossible, imprecation, impropriety, incarnation, incivility, inclination, inconceivable, inconsiderate, inconvenient, incorruption, indignation, inequality, inexpressible, infidelity, ingenuity, insignificant, inspiration, insufficient, insupportable, intermission, interruption, introduction, inundation, invitation, invocation, irreligion; justifiable; lamentation, liberality; matrimonial, mediator, meditation, meritorious, ministerial, ministration; navigation, nomination; obligaobservation, operation, opportunity; penitential, perpendicular, persecution, perspiration, philosophical, popularity, prejudicial, preparation, presentation, preservation, probability, proclamation, profanation, proposition, prosecution, provocation; recollection, reconcileable, recreation, reformation, regulation, representative, reputation, resignation, resolution, respitation, restitution, resurrection, ruination; salutation, satisfaction, sensibility, sensuality, supernatural, superscription; transportation, transposition; valuation, veneration, violation, visitation, unaccountable, uniformity; administration, characteristic, cooperator; denominator; ecclesiastic, experi-

mental; impropriator; multiplicator; superabundance; uncircumcised.

To those who have a desire to excel in writing, I strongly recommend the method of tracing, which I have hinted at in a former part of this work, but as small-hand writing cannot be so distinctly seen through the paper in an unprepared state, it would be advisable to make use of sheets of paper qualified by the following method; in this case, the pupil must trace each letter, word, or line, with a black lead pencil; Middleton's pencils, (marked H. H. H.) are the best for this purpose.

## Directions for preparing Paper to trace on.

Take a sheet of bank post paper, and rub it well all over on both sides with a feather dipt in sweet oil; take a small linen cloth, and rub the sheet perfectly dry, and then hold it before the fire a few minutes, when it will be ready for use.

Then lay the prepared sheet upon the copy you intend to trace, and the writing will appear clear and perfect through it. In this manner, any form of writing whatever may be copied or imitated.



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Observations, &c.

## Observations on Plate marked 7.

The lines in this plate serve as a specimen of the style in which the pupil may be enabled to write, if he pursues with industry, attention, and perseverance, the instructions laid down in the foregoing pages. If the pupil should, from negligence, or any other cause, find that his writing is not sufficiently improved after he has gone once regularly through the lessons, he must begin and practice the lessons repeatedly from beginning to end, until he can with certainty write equal to the style of the plate When the pupil can write in the above manner, he may for his general practice, write the following easy sentences, or any other he may think proper to adopt:-

A man's actions commonly speak his mind.

Beauty and money many admire.

Candour and judgment are not always companions.

## Observations, &c.

Devouring time makes monuments undurable

Employment in something useful deserves commendation.

Fortune commonly favours the brave.

Gaming ruins many thousands.

Humility commands respect.

Innumerable inconveniences accompany mankind.

Kings may command, but cannot conquer, Death.

Learning improves the understanding.

Monuments of learning are durable.

Necessity commonly quickens invention.

Opportunity neglected often brings severe repentance.

Patience and humility become every christian.

Quietness and contentment are great blessings. Observations, &c.

Remember thy Maker in thy youth.

Strive to amend in every line.

Temperance generally promotes health.

Vain and transitory are all earthly enjoyments.

Wickedness and vice are the companions of idleness.

'Xamples may prevail, while many precepts fail.

Youth and age frequently disagree.

Zealously endeavour to improve.

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Strive to amend in an y line.

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Published by A. Canadairs, Nov. 30. 1813.

#### The Capital Letters.

## The Capital Letters.

I have given a specimen of the manner in which the capital letters may be made by the movement of the arm, without lifting the pen from the paper, by looping them together, by which means a wonderful freedom is acquired. It will be observed, that the corner letter at the beginning of each square, is made separate from the rest, and the pen taken off. next step is that of joining two letters together, and then three, four, &c. By joining one more letter every time until they begin to grow gradually less in number, the difficulty is not so great, as if the pupil were to join a greater number at the first movement. The pupil may join any of the letters in the same way if he pleases. The directions of the movement it will be perceived, runs obliquely from the left to the right.

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An Entirely New Method, &c.

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#### ENTIRELY NEW METHOD

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# IMPROVING WRITING,

BY MEANS OF SQUARES.



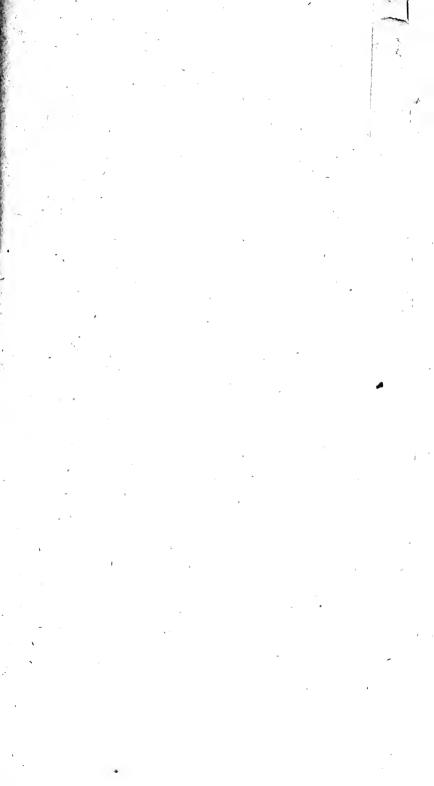
It is a well-known fact, that to be able to write with freedom and dispatch, is a most desirable acquisition, and must be particularly useful to those engaged in commercial affairs. No country, without exception, can vie with Great Britain for trade and commerce; every advance, therefore, towards improvement in an art so generally wanted and made use of, cannot but be sanctioned by every Englishman of a discerning mind. Every one, from the king to the meanest subject, wants writing more or less. This work now submitted to

An Entirely New Method, &c.

the public, may be compared with Dr. Bell's and Mr. Lancaster's systems of teaching to read, which embrace the advantages of great economy, and wonderful facility of acquirement, and at the same time, ease, despatch, and universal utility. Copiers of law concerns would find the principle, as well as the movement of the following method, to be of infinite benefit as it regards quickness and freedom.

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## INSTRUCTIONS FOR THE SMALL SQUARES,

(Marked in the Plate with Y).

Rule the page you intend to write into squares of as nearly equal dimensions as possible. There will not be any necessity to write the figures as in the plate; they are merely written at the corner of each square, for the purpose of explaining the direction in which the pen is to move. When the page is ruled as above directed, the following instructions must be attentively pursued, viz.—Begin with making two m's (as in the plate) between the figures 1 and 3; then without lifting the pen, move down the line from 3 to 4, still continuing the pen on, make two m's between 4 and 6; then move up the line from 6 to 5, and make two m's between 5 and 7; then move the pen down the line from 7 to 8, and so on for the rest to the end of the first line of squares.

Begin the next line of squares and write two m's between 2 and 4; then move the pen down the line from 4 to 29, and write the m's from 29 to 31, and so on until the whole of the squares are filled up in the same manner,

always observing in moving up and down the lines, to do it by the movement of the whole arm. This method has many advantages over every other that has been published on the subject of writing. In the first place, the perpendicular movement is preserved by taking the pen up and down the side of each square, and the arm is always kept to its right position the same at the end of the line as at the beginning.

Secondly. By this method a great deal of paper is saved, for, by reversing the position of the paper, the sides of each of the squares may be written on the same as before. Large hand may be written between the lines. I should recommend, that each word or line of large hand be written from beginning to end without taking the pen off, which will give great freedom. The middle of each square, which may be left vacant after the large hand is written, may be filled by writing small capital letters in them.

Thirdly. The squares assist greatly to give an uniformity and neatness to the writing, and also makes it compact and close; and will completely counteract and correct a wide, straggling, and effeminate running hand, too much in use at this time, and frequently made worse by a system introduced within these few

years, commonly called, A system of Lines and Angles, or Wide Writing, which can never answer any good purpose for the books of a counting-house, as it generally takes up two lines for that which ought to be written in one, &c. &c.

## INSTRUCTIONS FOR THE LONG SQUARES,

(Marked in the Plate with Z).

The squares may be ruled of any length and width according to the length of the word intended to be written, agreeing with the option of the master or pupil. The same is to be attended to in these squares as in the former, with regard to the movement, the manner of sitting, &c. To enable the pupil to go on correctly, I shall go through part of the squares. Commence with the word commandment, (or any other word), and write it between 1 and 3; then, without taking off the pen, move down the line from 3 to 4; then write the word commandment again between 4 and 6; then move the pen up the line from 6 to 5; and then write the word as before, and the last word will end at 10: proceed in like manner until the whole be finished.

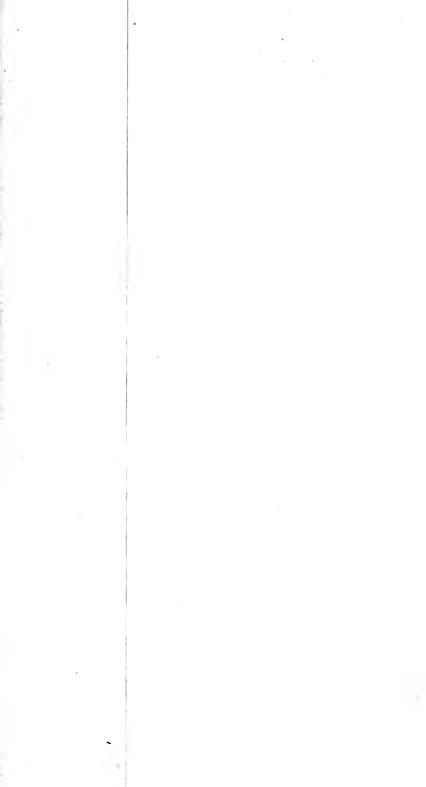
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Instructions for the Plate commencing with large m's, gradually decreasing in size.

In writing the m's in this plate, the learner must bear the arm up about two inches above or desk, and move the whole the table arm up and down the paper on the surface of the nails of the third and fourth fingers, in a perpendicular direction. Take a pen without any ink in it, and trace the m's on the plate several times over as quick as possible, and by this means the perpendicular movement which this method of writing requires, will be sooner acquired than by imitation, observing at the same time that the pen is not to be taken off in the whole page.\* Be particular to make every turn at the bottom sharp, and the top round when imitated and written When this plate can be copied with ink. correctly, and can be performed with ease and with great speed, words may be written in the same manner by beginning large, and

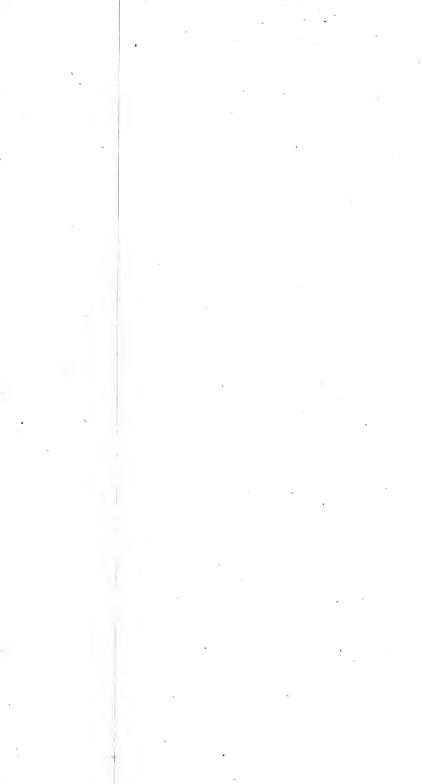
<sup>\*</sup> Mr. Butterworth of Edinburgh, says, that he has found this method of not lifting the pen from the paper of great advantage for freedom and ease.

writing them less every line, until they become as small as the last line of the m's in the plate.

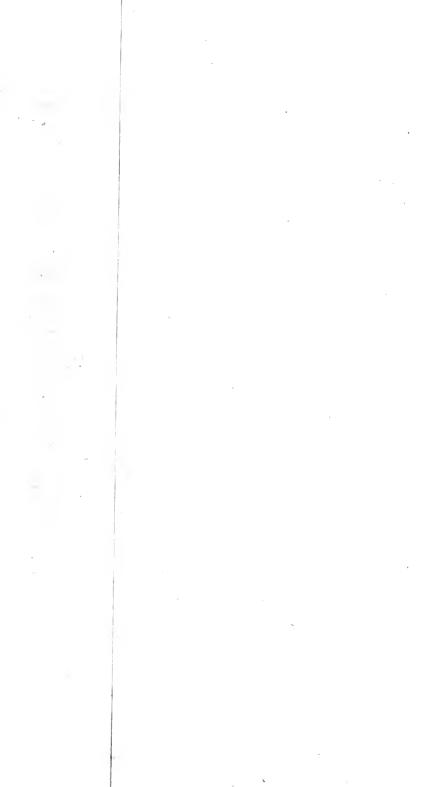
I recommend this method strongly to the notice of the pupil, as it gives great command to the hand, and also wonderful freedom as well as expedition.

In writing the m's in this plain, the learner must bear the arm up about two in deschore the table or it . said to the viole arm up and down the patter on the arrived of the nails of the third and he is thursty, in a perpendicular circultan. Take a note rithout any ink in the call face or as's on the plate several times as a user's stopposisble, and be this to any old one or shifted ban pld ment which this sees to forthing regime . with he at the start of the historian. and and all real real is grivened in the board deal of cular to real contract of the in the transfer of the same . Jui dire Allorens. i dilly fries and the following the same of the same of the

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## Instructions for Plates 9 and 10.

The learner must keep the arm entirely off the table or desk in practising words as they stand in these plates, (the words are joined together by continuing a line straight or curved, from one word to another on any part or corner of the paper) and not even to lean upon the little finger, nor touch the paper at all, but with the pen, and try to write each word by the same movement as a capital letter is thrown. If the learner should find it difficult to do this, by bearing the arm entirely up, recourse must be had to the following methods:-Let a string or cord be suspended from an eminence vertical to his hand, tied to a nail or peg, or if he chuse, tied to a hook in the ceiling: let the arm be slung in the string, that it may bear whole weight of the arm, so as to admit the pen to touch the paper, and the arm thus slung will move in any direction at pleasure: or if he should find the above method inconvenient, he may have some person to bear the arm by holding the string, The string must be fastened round the wrist.

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Instructions, &c.

## Instructions for Plates 11 and 12.

It will be noticed in plate eleven, that the words are first written large, and gradually diminished by means of a diagonal line drawn from one corner of the page to the other. I have found this method of great use to my own pupils, as it is a kind of scale to enable the pupil to write the words of any size and width, from very large hands to the smallest possible, by almost insensible gradations. This simple, yet useful contrivance, is of infinite use to all those who write a straggling and effeminate running hand, because, from this scale, they can accommodate their writing to any size they please.

In plate 12, I have given a specimen of my plan of writing on squares, which are to be written the same as the other squares which I have mentioned in a former part of this work. The only difference between these and the former, is, that these shew the proper slanting of the letters, &c. They are also intended to assist in giving the right position of the pen,

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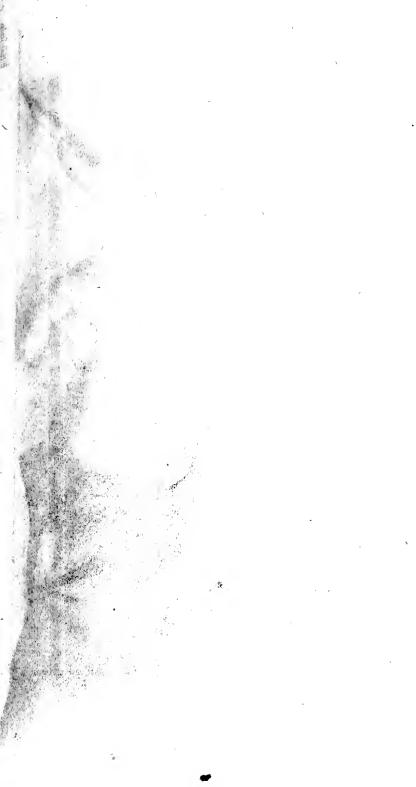
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viz. by keeping the pen parallel with the lines, it will naturally point to the shoulder.

On the Positions of the Hand and Pen.

Since I have written my former observations on the position and holding of the pen, I have found it more convenient, as well as more graceful, to keep the wrist laying flat with the table or desk, and to move on the surface of the nails of the third and fourth fingers; and this will be found to assist the movement more than by leaning entirely on the end of the fingers, from the smoothness of the nails. This position of the hand may be used or not, according to fancy or inclination. I now, however, always teach it to my pupils, as it gives a wonderful steadiness to the hand and arm.

It certainly must appear very evident, that the hand and pen ought as much as possible to be kept in one uniform elevation or position, at the beginning, middle, and end of the same word, and of the same line; but I am persuaded, we shall hardly find one out of ten persons, (who have learnt from the old mode), when writing running hand, having one and the same position of the hand and pen in every part of a word; and if they have not, the writing cannot appear regular, consistent, and good.

For instance, in writing a formal hand, the little finger is generally used as a fixed prop, and sometimes several letters in succession are formed by the motion of the upper fingers only, without moving the little finger. When writing a running hand, the consequence is, that a line of writing is composed of a number of successive and uncertain curves and shifts of the hand and pen; therefore, the hand, before it makes a move in this way, is gradually drawn over while in the action of writing, so as to show the inside of the hand. The pen being thus continually used at different angles of inclination, gives varying characters to the letters, and the writing is unequal in style and drawn out of the direct line.

To accomplish the object of free writing, great attention is necessary to be paid to the different movements of the arm, hand, and fingers, because the grand principle of improvement, perfection, and quickness, chiefly depend on these, throughout the whole of the learner's practice. The first and greatest movement is the movement of the whole arm; the next is the movement of a part of the arm and hand from the elbow, resting on the table or desk, at the elbow; and the least and last movement is, that of the fingers.

But after the learner has acquired each

separate movement thoroughly, he ought then to be taught the combination of the movements of the fingers and arm. Keep the third and fourth fingers under the hand, so as to move on the surface of the nails, and this will be found to assist the movement more, than by leaning entirely on the end of the little finger, from the smoothness of the nails; and also at the same time, observe to keep the wrist laying parallel with the surface of the table or desk. The above position, in my opinion, is the only true position of the hand and arm that ought to he taught, for several reasons—First, because all other elevations of the hand and arm are altogether uncertain and unsteady-Secondly, if the hand varies in its position while writing, the point of the pen must evidently be changed in position, and the strokes made by the pen cannot be uniform with each other, nor all equally slanting-Thirdly, if the learner is not taught at first commencement a certain and sure position, it often happens, that when he leaves school and commences writing quick, his hand goes to the right side, comes in contact with the paper, table, or desk, and in this case, the pen is thrown so much over, as to make it impossible to write any otherwise than with the side of it-Fourthly, inattention to the true position of the hand, and the holding of

the pen, frequently retard the progress of the pupil, and give such bad habits in writing, as are generally retained through life-Lastly, if the slit of the pen is not kept even with the down strokes, they cannot have an uniformity of thickness. My method is to teach my pupils to write in a perpendicular direction, that is to say, instead of writing from left to right, I teach the pupil to commence at the top of the page, and to descend gradually in a perpendicular direction, (without lifting the pen) to the bottom of the page; and by this method, the hand and pen can be kept in the same elevated position, the same at the end as at the beginning. The foregoing method of retaining a true position of the hand and pen in practice, while it gives a wonderful freedom, I am convinced is a complete desideratum in the Art, and is well worthy the attention of every person. The great advantages to be derived from this discovery, and its importance and utility, will best be estimated by practical experience.

The method made use of in running from one letter to another, or from one word to another, by a continuation by means of curved or straight lines, must evidently and decidedly give a free and easy motion or movement to the pen, and will, if persevered in, eventually give great command in writing.

Instructions, &c.

The lines that run from each letter or word, should be made quite light, and to this end, the arm ought to rest easy on the table or desk, and the pen ought not to be pressed too heavily on the paper, so that the pen may not be forced to form the down and up strokes stronger than what the pen would form them naturally without any pressure. The same method, (that of keeping the pen light), must be pursued in large hand. If the pen does not make the down strokes strong enough, it is the fault of the pen, and not of the writer. The nib of the pen ought to be nibbed to answer the thickness or fineness of the writing intended to be written.

When the pen is pressed too hard on the paper, it generally forms an unnatural down stroke, and produces a rough and uncertain fine stroke.

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The lines that run from each kiter or word, should be made quite light, and to this end, the arm ought to rest easy on the table or desk, and the pen ought to rest easy on the table or desk, on the paper, so that the pen may rot be forced to form the down and up straket after ager than what the pen world form them eathers? I with out any pressure. The same nature? with keeping the pen light, and he hard in keeping the pen light, and he parened in down strokes strong one also he, while it is the fault of the pen, and not of the value. The first faile of or fine pen, and not of the value. The flickness of the minimal to causer the flickness of the minimal to answer the flickness or fineness of the minimal to be write.

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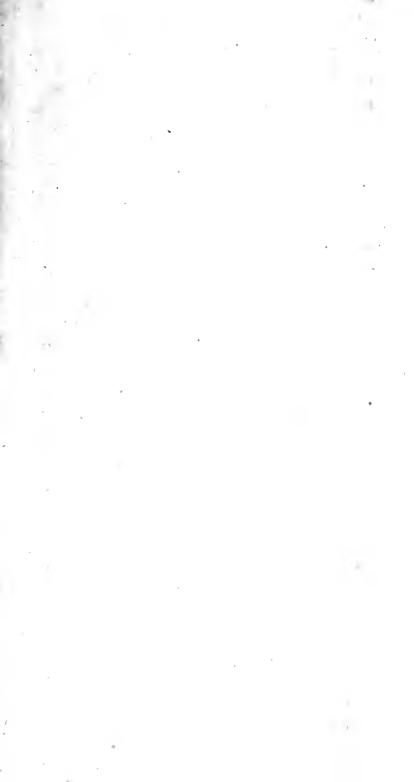
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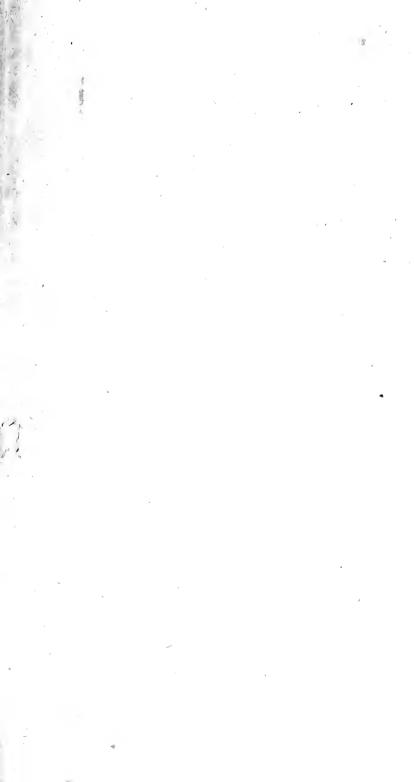
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#### Instructions, &c.

## Instructions for Plate 13.

The lines in this plate, are given to shew how letters and words may be joined together without moving the pen from the paper in each, and may be continued even to the extent of a whole page, by the lines running from one line to the next following. Thus, any word or letter may be done in the same manner. In like manner, the whole alphabet may be written from beginning to end without lifting the pen.

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#### Tabula Perennis.

# TABULA PERENNIS.

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OF

## ECONOMICAL WRITING TABLET.

INVENTED BY THE AUTHOR.

From the great waste of paper in schools, particularly where the number of children is very large, any discovery, however simple, that will supercede the usual expenditure of that article, must be acceptable to all those who are desirous of extending necessary and useful learning, amongst the lower classes of the community. The discoverer of the Tabula Perennis, has, from various experiments, found that it will answer all the purposes where paper is generally used, for the acquirement of useful as well as ornamental penmanship, and therefore conceives it will be a valuable acquisition in our National Schools.

#### Tabula Perennis.

The TABULA PERENNIS, may be written upon with ink made of Water and Indigo, mixed with Frankfort black, in the same manner as any other writing paper, and with a common pen, except that the pen ought generally to be made with a longer and finer nib than is usually written with. When the TABULA PERENNIS is covered with writing, take a wet sponge and rub it all over until the writing disappears; then take a linen rag and rub it again, and after this, rub it all over with a piece of dry flannel, or woollen cloth, and then it may be written upon the same as before. It will admit of lines ruled with a black lead pencil, which cannot be easily erased, except as according to the common practice of applying Indian rubber to ruled paper, so it may be applied with equal effect to the TABULA PE-RENNIS, as the lines of the pencil will as readily disappear; but the lines will not be erased in the process of cleaning with a sponge, which must be a great advantage, from saving the trouble of ruling every time it is written upon, as the same lines may serve as before, at the option of the learner or teacher. outlines of landscapes, or figures, may be drawn as on paper, and erased with Indian rubber.

Proper elementary copies for tracing or

Tabula Perennis.

imitation, either in Penmanship or Drawing lessons, may be imprinted on the Tabula Perennis. It will also answer all the purposes of slates, by having a small inkstand attached to it, a boy may use a pen in writing his figures, and on this account it must be decidedly preferable to a slate, because the use of the pen is more wanted than the slate pencil, in the general routine of business. Lastly—The Tabula Perennis may be made of any colour, (but a white ground will make the best contrast when dark coloured ink is used), or of any size, according to fancy.

The TABULA PERENNIS is simply a piece of tin or thin iron, varnished or japanned over quite smooth, then gently scraped or ground over with a fine stone, so as to give it a proper consistency for writing upon; or it may be finely shaved or scraped with a knife.

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Directions, &c. for using the Carstairian Writing Tablet.

## DIRECTIONS, &c.

FOR USING THE

## CARSTAIRIAN WRITING TABLET.

In the present age, many discoveries have been made by various individuals, to expedite the improvement of youth in every department of literature, some of which have great merit, and therefore claim, as well as deserve, public support, in proportion to their utility in facilitating the attainment of universal knowledge, by extending the ideas, refining the taste, assisting the memory, or enlarging the conceptions. Notwithstanding the many attempts to economize expense in the materials used in education, yet many useful inventions may still be introduced for the accomplishment of economical plans already proposed. The invention now

Directions, &c. for using the Carstairian Writing Tablet.

brought before the notice of the public, though simple in its design, is beautiful in effect, and cannot be less dignified, or less acceptable, on account of its operations not being complex, abstruse, chimerical, or metaphysical.

Take a small earthen white plate, and hold it over a lighted candle or lamp, until the whole plate be completely covered with smoke; or smoke as much of the plate as may be deemed necessary for writing upon, observing while in the process of smoking, the plate must be moved to and fro over the light, so as to give the smoke an equal adhesion, and the moving will also prevent the plate from cracking.

Take a pen, without ink in it, and trace or write with it on the smoked part of the plate, and the strokes or letters will immediately appear in the contrast of white letters and black ground. Thus may landscapes and figures of every form be delineated or depicted on the surface of the plate, and by the hands of the professional Artist, an effect may be produced even to surpass the finest engraving, from its rich and luxuriant appearance.

Other materials may be made use of for Writing upon after being smoked; such as tin, glass, plates, silver, copper, white metal, &c. &c.

Directions, &c. for using the Carstairian Writing Tablet.

If the plate or pallet be rubbed with a very small quantity of sweet oil, so that the oil produces a thin silky smooth surface previous to smoking, it will add greatly to the beauty of the surface, and assist the pen to glide along with greater ease, and will give a fine effect to the writing, drawing, &c.

F. WARR, Printer, Red Lion Passage, Holborn.

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#### Directions to the Binder.

The small Plate commencing with the words "Bold and Free Writing," &c. to face the Title page.

The large Plate, marked A. to face page 109.

The small Plate, marked B. to face Page 112.

The small Plate, No. 1, to face page 116.

The small Plate, No. 2, to face page 121.

The small Plate, No. 3, to face page 124.

The small Plate, No. 4, to face page 126.

The large Plate, commencing with the words "me, mi, mo", &c. proceeding down the page, to face page 128.

The small Plate, No. 5, to face page 131.

The large Plate, commencing with ovals, or characters in the form of the letter o, with the word "Movement," in the middle of each, to face page 134.

The small Plate, marked No. 6, to face page 137.

The large Plate, commencing with horizontal ovals, with the words "Improvement," "Monumental," in the middle of each, to face page 137.

The small Plate, marked No. 7, to face page 145.

The large Plate, commencing with "A man's manners, &c." to face page 146.

The two small Plates, "Capital Letters," to face page 149.

The Plate marked "Y and Z," to face page 153.

The Plate with large m's gradually decreasing in size, to face page 157.

The large Plate, commencing with the words "Recommend good and virtuous men," &c. to face page 157.

Plates marked 9 and 10, to face page 159.

The Plates marked 11 and 12, to face page 160.

The two Plates of the "Genuine Positions of the Hand," to face page 161.

The Plate marked 13, to face page 167.

The Plate commencing with large and small m's, in the first line; and in the second line the word "Mine," large and small, to face page 167.

#### Directions to the Binder.

The small Plate commencing with the way there a limit; Writing," &c. to fee the Title page.

; Wrimag," &c. to see the little; vg.

The small Plate, marked B. to fire Rep 112.

The small Plate, No. 1, to the ring 11 i.

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The large Plate, consecuting with the above configuration words. Improvement to William 197, in the large page 197.

The small Plate, marked No. 7, 15 f or page 1351

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The five small Plates, "Copilat Learner," to the property.

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Brief Recapitulation, with occasional Remarks, including a retrospective Review of the Instructions already given, with additional matter, intended chiefly for those to whom the Author cannot have the opportunity of giving personal instruction.

An individual who has been at a great deal of labour and expense to complete an edifice, must be naturally anxious towards the conclusion, to survey every compartment of the superstructure, to ascertain whether each component part is properly proportioned; and also, with a view to add any little embellishment which might have a tendency to improve the appearance of the building, or make it more covenient and useful.—The painter, who has employed every precaution, and has seemingly given every symmetry and beauty that could be imagined to a picture, when viewed as a whole, may yet find it to be incomplete, when every minutiæ of it has undergone a careful and critical examination. The artist, however cautious or careful he may be, may overlook many defects which the amateur, or even the common observer would readily discover. -An author, who may have handled his subject with considerable care and attention, may nevertheless (from a fear of being too superfluous in his

remarks,) lose sight of many important objects, though they appear trifling omissions, yet would perhaps be sincerely regretted, especially in a subject that required great nicety of investigation.

With these considerations in view, I am willing to hope, that the candid reader will not think any additional remarks are altogether unnecessary, when he is reminded, that as the author and inventor of any new system cannot have the opportunity, on all occasions, to explain every thing he might wish in a verbal manner, it is therefore necessary to write more than usually explicit, than to omit one single word, where the author's personal elucidations cannot possibly be obtained.

There are many persons who are apt to condemn at first sight what they do not understand; and that they may not appear ignorant, or rather, that they may seem to be wise, are generally ready and willing to despise or undervalue what they will not be at the trouble to examine.

Thus my System of Teaching has been treated with illiberal epithets, by a few illiterate and selfish pedants, who were totally unacquainted with it, and who not only thought it irksome to enter into the merits or demerits of the subject fairly, but have endeavoured to

persuade others to have the same opinion, who were desirous of proving its efficacy!

That every one may judge properly of the intentions of this work, the author recommends a careful perusal of it, and trusts the reader will withhold his opinion, and divest himself of all prejudice, until he has arrived at the end of the book, and in that case, the author is willing to stake his credit as a teacher on the result.

It will perhaps not be considered an obtrusion here, to insert a question which was put to the author by one of his pupils. The question was, "Who was considered the best Penman?" for the querist understood that the specimens usually exhibited, could scarcely be called penmanship, but rather a display of the graphic powers of the artist. To which the author made the following reply. It cannot always be said with truth, that all those who exhibit what they wish the world to understand as penmanship, under the title of ornamental, are real penmen.

If sketching or drawing the outlines of letters with a black lead pencil, and filling those outlines with ink, can be called penmanship, then may the engraver have equal claims to celebrity in the art of penmanship, as those who purely profess the art. For the artist or en-

graver first draws the outlines with an instrument adapted to that purpose only, while the ornamental writers, as they are termed, use the pencil with the same intention, to give form and symmetry to the letters. The engraver finishes his letters by slow degrees, and not by one stroke of the tool he uses, but cuts the copper gradually; and the ornamental writers put ink on by degrees, to give shade or body to their letters and flourishes, &c. which is frequently miscalled fine penmanship; and the persons themselves obtain the appellation of fine pen-By this tedious process, some have employed many weeks, and some even years, to produce six or eight tolerable sized specimens. I have been informed, that one gentleman had employed seven years to produce four or five such specimens!

Those specimens may serve as pictures, but cannot in my opinion be of any real utility in business, and the authors of them cannot strictly be called penmen from such productions alone, merely because they put on the appearance of penmanship, they ought rather to be classed amongst artists.

It is evident that penmanship is the art of producing and joining letters into words, by the free action of the fingers, hand, arm, and pen, without having any occasion to add to, or di-

minish any letter, when it has been once formed by the pen.

It has been frequently observed, that engravers write very indifferent running hands, and indeed, in some cases, hardly legible; yet a great many of them can draw letters on copper with a style, or hard pointed instrument, and can generally delineate flourishes as well as letters with a degree of exactness, which in many instances, cannot be excelled by the most expert penman. No one can with propriety call such kind of practice, penmanship. That can only be called penmanship, which is produced by one effort of the pen. Professors of ornamental penmanship are seldom excellent in quick and business hand writing. writing generally appears formal, stiff and laboured, however correct or well proportioned.

To answer the question correctly, by naming the best penman, the author, if he were to attempt it, might be considered presumptuous, having already mentioned in the Introduction, some whom he considers as being equal to any he recollects to have seen. 0.00

Continued Directions for Plates A. and B.

## Continued Directions for Plates A and B.

Before the learner proceeds to the small hand lessons, after the instructions have been strictly attended to in pages 110, 111, 112, and 113, the master ought to provide the pupil with a complete set of large hand copies, and make him exercise several pages of his copy book, in each lesson he takes, by writing each, line without lifting the pen in the whole word, (which I have particularly noticed at page 135). just in the same manner as free running hand is written. Every line must be at least an inch in the height of the letters. Be sure to let the arm be free and easy while in this exercise, and not to bear too heavy on the table or desk. Keep the learner exercising in this manner for about a month, previous to his commencing with the small hand exercises. It would be well to make the learner follow this practice for a considerable time. It may even be done all the time he is learning, as it will always have a tendency to give boldness, command and freedom.

Continued Instructions on the Movements, &c.

Continued Instructions on the Movements noticed at pages 134, 135, and 136.

When the learner is exercising the o's, or ovals, to obtain the proper movements of the hand and arm, the arm must rest on the table at the elbow, and that part of the arm from the elbow to the hand, will become the lever, and the elbow must be the centre or fulcrum of the movement; consequently, while the arm has a firm rest at the elbow, the fore part of the arm, that is, all that part of the arm from the elbow to the hand must be free, and capable of a free action, so that though the arm be resting at the elbow, it will admit of a free movement of the hand; observing always to keep the third and fourth fingers under the hand, so as to run on the surface of the nails. This must be attended to without an exception. This movement ought of all others to be particularly regarded by the teacher; I conceive it to be of such consequence, that I would not undertake to teach a free running hand without it. Observe that the wrist is to move as little as possible. The movement is to be performed exclusively with the hand and the fore part of the arm, moving conjointly at the same instant, and be sure that the arm rests firmly at the elbow also at the same time.

Instructions on the positions of the Hand, &c.

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# Instructions on the positions of the Hand and Pen explained.

That my observations at page 161, may not be misunderstood in that part where I have said, "I have found it more convenient, &c. to keep the wrist laying flat with the table or desk," I do not mean by that expression, that the wrist is to touch the table or desk, but to lay parallel with the table, &c. The wrist should always be elevated about an inch from the table or desk, for if the wrist were to touch or rest, it would greatly retard the movement of the hand. (see the plates.)

The teacher, as well as the learner, must be extremely careful about the elevation of the wrist, because almost every advancement in the Art of Writing, will greatly depend on having the wrist at a proper height.—And a habit of running on the nails, will be sooner obtained, by a strict adherence to this rule. The learner should always have the third and fourth fingers tied, until he has confirmed the true position. The fingers should be tied in this way, for at least two or three months.

Instructions for plate commencing with large and small m's.

Instructions for plate commencing with large and small m's fucing page 167.

The effect produced by writing large and small alternately by the same movement, will give additional freedom to the small hand. letters require a large movement, and consequently if the pen is continued on the paper, the learner will acquire more power to make the small letters. By combining the capitals with small letters, it will be found to give great facility to writing. The teacher may make his pupils practise on slates all the capitals in the alphabet (observing the exceptions noticed in the plate) previous to their writing them on paper, and this will give more confidence. Joining words together with the assistance of the long s, is extremely useful, and for occasional practice, the alphabet of small letters joined together alternately with the long s, in the whole line, without lifting the pen, will be found to have great efficacy.

The plate commencing with the sentence, "Recommend good and virtuous men," facing page 157, will be good practice for the learner, in conjunction with the above exercises, but the pen must be kept extremely light, which is done to counteract the tendency which most people have when learning, to bear so heavy on the pen.

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## ADDITIONAL DIRECTIONS FOR USING

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THE

## CARSTAIRIAN WRITING TABLET.

The author conceives that some apology is necessary to be made here for having entirely left out the method of cleaning or re-preparing the Tablet after being filled with writing. He has only one excuse to plead, and he humbly hopes that the generous reader will deem it sufficient. Most of the instructions have been produced amidst the hurry of business, the author having to attend to his professional avocation in teaching the systems laid down in this work in a general way, about twelve or sixteen hours every day, he therefore cannot be said to have much time to spare for extra performances.

The most convenient mode of rubbing the oil on the Tablet, would be to have some sweet oil in a cup or saucer, and dip a fine linen cloth or rag in the oil, rub the Tablet softly over Additional Directions for using the Carstairian Writing Tablet.

where the smoke is intended to adhere, and be careful that too much oil does not adhere to the surface, because the letters will not appear so distinct if too much oil is used, as it is apt to make the letters run together or disappear, or they would not appear so fine and beautiful.

The method of making the writing disappear, is to have balls made of kid leather, and stuffed with wool, and a small stick or round piece of wood with one end placed in the balls, to hold them with, to keep the hands clean. The balls are precisely the same as printers' balls, but considerably smaller. The ball ought not to be larger than a child's common playing ball, and the stick or handle should be made with a notch at one end to go within the ball to hinder it from slipping out of the ball. The stick may be made about four or five inches long. When the ball is completed, rub it over with a little sweet oil to soften and moisten the leather, and then beat the Tablet gently with it, just in the same manner the printers do their types, and the letters will soon disappear. A little using will make the ball act with more effect, and the person using it, will find, by a little practice, more dexterity both in preparing the Tablet for use, and will improve in the method of using the ball. Various compositions may be made to put on the Tablet besides Additional Directions for using the Carstairian Writing Tablet.

smoking it; as Frankfort black, ground very fine, with sweet oil, &c. &c. but smoking has been found by the author to produce the finest effect.

Dutch tiles, about ten or twelve inches square, or larger, would be more desirable than smaller plates, and would make the best Tablets for writing upon.

If the Tablet is square which is written upon a space of about two inches in width at top and bottom, should remain clean, that is to say, not to be smoked, to allow the under fingers to run upon, to keep the fingers clean; and observe that the first line written on the Tablet must be written about the middle of it, and fill up one half first of the smoked part, then turn the Tablet round and fill up the other half in like manner. The above manner of filling the Tablet, is done for the purpose of allowing a proper distance for the purchase of the fingers, to avoid soiling them.

### Concluding Remarks.

Having devoted upwards of twenty years to the study and practice of the Art of Writing, the author can look back and dwell with delight on that part of his life, which he considers to have been usefully employed, as his labours now appear not to have been entirely in vain, or unprofitable. The great number of individuals who have received benefit therefrom, and from which many are now enjoying a comfortable subsistence, and soar above the trammels of want, are gratifying, as well as pleasing to his feelings. The author feels confident therefore that his systems are firmly established, and no possible doubt remains in his mind, that as they become more known, their adoption will be proportionably increased, beyond impotent envy, or prejudicial malignancy!

When the author reflects on the number of respectable advocates for his methods of teaching, who have become personally attached to him, he feels impressed with the most lively emotions of thankfulness and gratitude—among whom, are many gentlemen who have excelled in science and literature, and many also of noble birth, who will adorn the future annals

#### Concluding Remarks.

of English history by their talents and philanthropy!

All who know the author, are sufficiently aware that his views are far removed above the selfish, mean, and unprincipled artifices of deception or empiricism.

Some are so extremely sceptical in their opinions, and so possessed with the old fashioned notions of their forefathers, it is a difficult matter to convince them that any improvement can be made beyond the old established modes of tuition. Ought provements and new discoveries in teaching to be lost sight of, for old hacknied rules or ancient usages, because they have been admired or approved of by our ancestors? But the greatest checks any new improvements meet with in this country, of late years, are when individuals possessed of sterling merit and inventive powers, are treated with neglect, and their efforts being generally foiled for want of encouragement. The inventors are often heedlessly forgotten, and suffered to feel the bitterness of penury, and the fruits of their labours are frequently enjoyed by others.

What makes one nation superior to another? May it not be chiefly attributed to the difference of encouragement in the Arts and Sciences, and in universal knowledge; and from using a proper discrimination of talent?

Concluding Remarks.

Since my labours have been crowned with success, many low professors have availed themselves of such improvements as my long experience have enabled me to suggest, and thereby reformed their own practice, without candidly acknowledging from whence they had taken them, and when the author remonstrated with them on such conduct, they not only resisted the evidence of facts, but raised their voices against innovation, and ridiculed and used all manner of calumny that inveterate obloquy could surmise against the author.

It is not those who have the greatest abilities that get rewarded, but those who have the most daring assurance, and who can, on all occasions, put forth the most plausible pretexts.

If any thing would tend to bring the Art of Writing into contempt, nothing would be more likely to do it, than the advertisements which are every day displayed by puffing advertisers!

The author now takes leave with the following memento.

Nocturnâ versale manu, versate diurnâ.

FINIS.

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